

PUNK, HARDCORE AND METAL - THE SCUM ALSO RISES

Vol. 3 - #4 Issue 16 - June/July 2007 Absolutely FREE

ABSOLUTE UNDERGROUND

FROM THE TOXIC GRAVEYARD...

IT'S A COLOSTOMY GRAB BAG OF FUN!

**BLOOD NASTY
THE LIKELY RADS
THRASTIC FIBROSIS
NEBUCADNEZZER
SPREADEAGLE
DEADNECK FURY
SIX FEET UNDER**

**THE ALLEY DUKES
BOUNCING SOULS
JELLO BIAFRA
CLUTCH
NOMEANSNO
SKINLESS
EVES OF DESTRUCTION**

**BUNCH OF FUCKING GOATS
GENT TORTURERS
PRIDE TIGER
TEENAGE HEAD
NEURAXIS
THE FALLOUT
ONE SHOT LEFT**

TATTOOS

MUSIC

HORROR

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Release the Beast

ABSOLUTE UNDERGROUND

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Blarc Jak (Blind Marc) ripping up the bowl at Vic West Skate Park May 2007

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by bumsexjen - props to chuck
May 25, 2007

I sat down with Blood Nasty the other afternoon in my backyard. With a beer and a smoke in hand of each of the present members: Easy C (Chris Nob), Choad Nob, and Jeffrey "El Hefe". Eagle Spirit (Brian) was nowhere to be found (as usual) and Tyrone was at work (the horror!)

They've been playing loud, fast, screamy punk rock in town for a few years. When I tried to pinpoint exactly how long, Choad was completely distracted with the fact that he was laughing and farting at the same time so we moved on from there. They're always fun to see, switching up who is doing what all through the set. For the most part the line-up's like this: Choad and Ty on guitars, Brian on drums, Jeff and Chris on bass. If there's enough mics they all sing. They're headed back out on the road and hopefully will return in one piece about the time you're reading this on the crapper. Here are some of their own words... touring is probably their favourite thing to talk about so that's where we focused.

BSX: Touring: Past, Present and Future? How many time have you guys gone on tour?

Chris: If you're outta province, it's a tour!

Choad: We're about to head off on our fourth tour. They've mostly been in Western Canada. We have made it as far as Winnipeg though.

Chris: Next week we're headed on what was supposed to be a tour out to Regina to play with Conflict, but they cancelled, and Tyrone has conflict with Regina, so we're not going that far. We'll tour again after we put out another album.

Choad: Hopefully in the fall. The album, not the tour, never trying to go across Canada at the start of winter ever again!

BSX: Oh yeah, how did that valiant attempt at a tour turn out? Any stories you want to share?

Choad: This one's good... We woke up @ 5 am in Calgary. It was -5 outside, in October.

Chris: It was more like -4.52 actually

Choad: We dropped a buddy off at work and went to Timmy Ho's where we read this article that stated that people living below the poverty line are less likely to succeed.

Chris: To sum it up... if you're poor you are dumb. That's how we get away with things!

Choad: We got back on the road headed to Regina. The van started smokin' and died on the side of the road. It was still morning, it was fucking cold, and the only point of interest in 360 degrees was one tree.

Chris and Jeff: and a silo!

Choad: Happy Thanksgiving! The van was towed to a small shit hole town in Alberta called Bassano. We were dropped off at Poof's Auto. I took off, collecting tumbleweeds. That's how shitty this place was. That was my amusement.

Jeff: and the owner of the shop, a beefy redneck told us that we had to move the van and that he wouldn't let us park it there.

Choad: We fixed the rad-hose ourselves and pushed the van to a gas station where we were able to park it overnight.

Chris: Then we found the only liquor store in town and picked up hella booze and went back to the van.

Choad: The only food we had to make was a giant econo-sized can of tuna.

(The guys got excited talking about the size of this can of tuna. And I did happen to see it before they left for tour. It was fucking huge. At least the size of your head)

We bought ranch dip, there was no mayo at the gas station store, a loaf of bread, buns and added a can of corn nibbles and added salt and pepper.

Chris: They were pimp ass sammiches!

Choad: We ate them huddled in the broken down van on Thanksgiving.

Chris: In the suicide capital of Alberta... We just made it out alive, and then later on met this chick whose friend committed suicide in Bassano.

Jeff: Bassano fucking sucks.

(Choad turned around to show me the Bassano fucking sucks patch on his pants they made later on the tour)

Jeff: Another good story was on the tour before that one. Rollin up to a show in Kamloops in a four door Volvo. It wasn't even a station wagon, with a case of 40's of 10% beer. It was Black Bull.

Chris: 'cus they didn't have Axe Head.

These kids were huge fans and we were playing at their house. They'd crank up the 4 songs we've got on our Myspace and party to them. We rolled up with this case of 40's like rockstars.

Jeff: 2 people pissed themselves that night, one of them for the 2nd time that tour! (that's also the night that Jeff joined the band)

BSX: Tell us about the Blood Nasty curse?

Chris: You don't wanna know!

Ty: (would've said this if he was there) What happens in Mordor stays in Mordor.



Choad: Abandon all hope ye who enter this band.

Jeff: Everywhere you go, anything that can go wrong will.

Chris: Murphy's Law, times infinity, plus ten!

BSX: What makes Blood Nasty different from Yeknob?

Chris: We tour, and get drunk outta town.

Choad: We're harder, faster, heavier.

Chris: Yeah, well Choad's heavier.

Choad: It's different material. We don't sing songs about fucking your mom, or doing drugs. We're not PC though. We're CA, culturally aware. And yes, WE EAT MEAT!

Chris: There is even a BBQ and half-pipe comp at our show in Vernon with Iskra and the Hippiecritz. And I can't wait to cook meat.

(everyone laughs)

BSX: Anything else to say?

Choad: Fuck the human race!

Jeff: Buy our t-shirts so we've got gas money.

www.myspace.com/bloodnasty

PIRATE RADIO HITS VICTORIA

TAR 99.1 FM Pirate Radio rocked the city on May 5th. Temporary Autonomous Radio is a pirate radio station that jumped onto the airwaves to host a seven-hour music festival. Broadcasting out of a location that was... I can't tell you that... can't have the heat knocking down the door. Broadcast range was over

Victoria... er, over some of Victoria (Downtown, Fairfield, Fernwood, James Bay, some of Vic West and some of Oak Bay) and will change next time, as the location changes.

This was the first pirate radio music festival to be heard over the airwaves and anyone with a radio could tune in (no, not satellite radio.. think old school.. think access). Nine bands played live (every musical genre from jazz, to folk, to ska, to punk) and a couple of spoken word groups had their voices raised.

If you missed it... there will be more. Just keep your ear to the ground. 99.1FM TAR will bring more live music to the radios of Victoria.

Check out: www.myspace.com/temporaryautonomusradio



MAINLAND MAYHEM

THE LIKELY RADS



by Emily Kendy

Somehow I got all mixed up and thought I had another month to do this interview. So I find out Friday that the deadline is Monday and start to panic, which is to say I completely shut down at the idea of having to work under pressure. Well, I shut down pretty much at the idea of having to work at all, so I shrugged the column off and went back to surfing the Internet for celebrity gossip blogs.

Imagine my surprise when Sunday rolls along and lo and behold five very dirty punks, with a pretty girl in blue dreadlocks, traipse through my boyfriend's apartment while he's trying to watch NASCAR and start shot-gunning beers on the patio. Three of this motley troupe of dingbats is The Likely Rads: Professor Nopants, drums/vocals, Skiff, guitar/vocals, and Burger, bass/vocals. The drummer looked like he hadn't slept in a week, Burger's face is covered in cuts and bruises, and some random kid named Mike hovers nearby yelling with intermittent, drunken gusto, "BONER!"

There should probably be some kind of warning to this interview but, meh. If the content of this magazine differs you, go pick up The Nerve instead.

How come you guys are The Likely Rads?

Professor Nopants: Because we're way better than the Likely Lads!

My boyfriend: The hole is too big!

Skiff: Dude, you got beer on my socks.

Professor Nopants: Our training sessions for this interview have accomplished nothing!

Tell me a Rad House story...

Burger: We saw a girl fall out of a tree last night.

Professor Nopants: I talk to her and I say, 'you got kind of a bad reputation

around town right now' and she was all, 'what do you mean?' and I'm like, 'you know, I heard that you don't really go down on the wee-nor,' and she says, 'what are you talking about? There's not a guy in this town whose dick I haven't sucked. I'm trying so hard to be your best groupie and this is the treatment I get? You want me to stop coming by every weekend with 15 packs?'

Skiff: This is true.

What's OD magazine all about?

Professor Nopants: It's like an Anarchist collective, free-art type of 'Zine.

Share a personal secret...

Professor Nopants: I had sex with ten hookers without a condom, in a row... that's not actually true.

Blue Dreadlocked girl: I don't think this is a good idea.

Burger: Yeah, this isn't good...

Professor Nopants: This is an AWESOME idea.

Skiff: I don't like shot-gunning beer.

Professor Nopants: Can you take out the part where I say 'that's not actually true?'

Burger: I don't have an answer for this question, I just want to drink another beer.

Where'd you get your road scars?

Burger: Friday night this guy came over and head butted one of my buddies. He was all, 'fuck you I'm gonna fuckin' kill you' and I'm like, 'this guy says he's gonna kill me... CRACK!'

Skiff: And then you got your ass kicked by five guys.

Burger: Yeah. Then I fell over a curb and all his friends came at me...

So is Maple Ridge the new "East Van"?

Professor Nopants: Oh, oh I need another beer.

Blue dreadlocks girl: Don't do it you're going to have to pee...

Burger: That's why we set up the tarp.

Me: That's actually my boyfriend's tent.

Burger: Oh.

Seriously guys, why Maple Ridge?

Burger: I don't know, I don't live there. I live on Cambie.

Skiff: It's cheap.

Professor Nopants: When I walk down the street in Maple Ridge, I'm not scared.

Skiff: [sarcastic] We have a garden. A beautiful vegetable garden.

Professor Nopants: Yeah, Toothless Jake, from a band I'm not going to mention so they never get published, his idiot kids are over there and they're like 'check out the garden!' and they have, like, our newly sprouted seeds in their hands!

What's your motivation?

Professor Nopants: I got this one, I got this one...

Me: You guys can all answer...

Burger: I'm waiting for his answer...

Professor Nopants: I couldn't because I had a boner! [group laugh, more beer split].

This is quite the interview.

Professor Nopants: People are going to be reading this...

Tell me about the person on your right.

Burger: [to Skiff]: This guy's wiener is an innie not an outie.

Skiff: I knew that was gonna come up... [to Professor Nopants] this guy smells like cat pee, from time to time.

Professor Nopants: Yeah. It's weird. Some chemical in the shirts or some-

thing... but fuckin', sometimes when I sweat it instantly smells like cat spray. I have no idea what the fuck causes it and then I try to give away the shirt... I'm supposed to say something about Burger? He's not on my right...

Skiff: If you face me he'll be on your right.

Professor Nopants: Oh, okay... [to Burger] Burger's wiener is fucking enormous. He draws abs on it when we have parties. I tried to draw a one-eyed cat-faced Cyclops on mine last night... I failed.

What's 9x7?

Professor Nopants: 90. No, 93.

Skiff: That's a really hard simple question.

Professor Nopants: 97.

I heard on the news last week some 60 year old New Jersey woman just had twins. How do you feel about that?

Skiff: What?!

Burger: I think that's cool...

Professor Nopants: Their mom is a Siamese Twin?

Skiff: What kind of question is that?! What do you think about old people giving birth? Uh, I guess that's cool.

Professor Nopants: This question disgusts me.

What's the saddest thing?

Professor Nopants: A poor little cat that's homeless.

Skiff: I think a dog with no legs is pretty sad.

Burger: I think a baby with dog legs is pretty sad.

Describe your EP, Raging Bonasaurus...

Burger: More mature than Trouser Snake Rising.

Skiff: I'm running out of a dry place to stand... it's a good album, it's only a demo but I think the songs we've got on there are good.

Professor Nopants: They're playing it on The Fox, and we didn't even know about it...

Skiff: No, apparently they're playing Trouser Snake Rising.

Professor Nopants: [Giggles.] We actually did something!

What's your guys' mission?

Burger: No, we're not from Mission.

Professor Nopants: That's SpreadEagle.

Skiff: To rock.

Professor Nopants: No, it's to become Spacemen.

Skiff: We want to be astronauts and we're training through music.

Professor Nopants: You can be an astronaut dude, I'm going to be a cosmonaut. I'm not going to take it up the ass!

Give me a Likely Rads lyric to finish.

Professor Nopants: It's gotta be the one...

Skiff: Not 'the one'...

Professor Nopants: It's sinister... it offends the most people...

Blue dreadlocks girl: Don't do it Jay!

Professor Nopants: "I stuck it in and I felt a little hand, felt real good but I knew that it was bad, I never knew that you were pregnant I just thought you were fat, ooh baby, you're my baby... too. I stuck it in, something crawled out, it's something I don't want to talk about, I put it in your cunt, I put it in your butt, put it in something else, I don't know what..." [Group sing-along ensues.]

(www.myspace.com/likelyrads)

(www.myspace.com/odmagazine)

THRASHTIC FIBROSIS SHR-EDMONTON

By Rich Bastard

I'm sitting in my living room, hungover as hell the morning (evening) after Thrashitic Fibrosis' killer set supporting the Homewreckers CD release party, everybody's looking worse for the wear, but agony gives way to relief as Kale (guitar) cracks a fresh pilsner and offers out a round to Stevo (guitar) and myself to get this over with...

R: So who and what the fuck are you?

S: Quite possibly the greatest band to ever be.

R: Any plans this summer for

the band?

S: The summer, plans, us?... no.

S: Get drunk, act stupid.

K: The Poser Disposer reunion.

R: How long you been goin'?

K: ummm... September, October, November... 7 months.

R: When do we get to hear a recording?

S: 2 weeks.

R: You've already started?

S: Yeah.

R: You guys have a lot of skate influence in the band. Are you guys part of the local skate scene or what?

S: You could say that.

K: Stevo just got all smashed up skating.

R: Yeah, I was gonna say... what's with the face? (Stevo's sitting with a black eye and 2 smashed out teeth)

S: Skate trick went to faceplant in the appropriately named bloodbowl at Avenue skatepark.

R: Brutal... so are your songs about anything, or are you just shit-talkers?

S: Total shit-talk, the words change everytime I sing 'em.

R: So I hear your drummer is

a psycho for the Oilers?

S: Yeah, when they lose the people on Whyte avenue gotta watch out.

K: Yeah he's also a fuckin psycho for neon!

R: Anything else to wrap it up?

K: (to self) Why are you so good looking? All you ladies are free to call!!!!

R: They can't call you, your phone's cut off!!

K: They can leave messages. <http://www.myspace.com/thrashiticfibrosis>





By Ryan Dyer

A diabolical band with the name of a cunning and cruel king, Calgary's Nebucadnezzar are a savvy vessel of cephalic exhilaration with Babylon as the only port in mind. The world spins into an inferno as they chuck puritans into a blazing furnace. That burning flesh sound, that burning man smell, isn't it glorious? The sweat will stream from your face while watching the flesh inferno. With "Our Last Masquerade" released, they have shown but a taste of their demon-hell divertimento, combining harp like openings with thick crust riffs, progressive segways and lyrics like a brassy confessional. So how does this machine work?

AU: Nebucadnezzar constructed the Hanging Gardens of Babylon, which is considered one of the Seven Wonders of the World. Is your aim as a band to construct something like this musically?

Gio: I suppose that is one way of looking at it, we too aim to construct something wondrous and magnificent. Our main goal has always been to create atmospheres and to evoke a visceral response in people.

AU: Some have referred to Nebucadnezzar as a "destroyer of nations", whereas in Iraq, he is considered a hero... How would you like your audience to perceive you?

Gio: King Nebucadnezzar was an imperfect human just like every one of us. He had his ups and downs (including a bout with madness), but in the end he was redeemed. A lot of our lyrics deal with the positive and negative aspects of our species; we wanted our name to reflect that.

AU: Who mainly writes the music?

Gio: Usually Andries will create an idea and then I (Giovanni) will mutate it with my own. This process often forms the skeletal structure of a song. The concept is then brought to the entire band and receives more disfigurement before it is complete.

AU: How many different drummers did you audition before discovering Griffin?

Gio: The band was formed when we were in third grade. We went through two other drummers before Griffin joined the band in grade nine. He had never played drums at the time, but we figured that he would be dedicated because he had long hair. Lucky for us, our theory proved correct.

AU: You performed a battle theme from Final Fantasy 7, which reminded me of The Black Mages version of it, what other game songs inspire you?

Gio: Soundtracks are musical goldmines, from games and movies alike. They are often successful at creating atmosphere and painting a musical picture. Naturally we have all played the Final Fantasy series, which has made us huge fans of Nobuo Uematsu and his musical wizardry.

AU: Where did you end up recording "Our Last Masquerade"?

Gio: We recorded the EP at our home studio, which happens to be Griffin's house. We were 17 and 18 at the time, but it was finished and released over a year later due to injuries and other set backs.

AU: How did you acquire Michael Braun as the new bassist?

Gio: Michael had moved to Calgary from Kelowna, and was in search of a band. He sold one of his basses to a friend of ours who informed him of Nebucadnezzar. Once he had auditioned we did not bother with anyone else. We are lucky to have him.

AU: When do you plan on releasing a full length LP, can you tell us any tentative names or themes as of now?

Gio: We were originally going to record and release a full production this summer, but we are delayed due to re-occurring wrist injuries. We have a few ideas for a title, but the theme will likely concern the frustrations we have faced so far, and our attempts to overcome them.


AU: We heard good things about you guys last summer during your show with Verbal Deception from the staff at the Cobalt. How was touring the west coast and is that something you want to do more of?

Gio: It is always fun to travel and share your music with a new audience, especially in the company of good friends such as Verbal Deception. We certainly intend to do more touring.

Website: <http://www.members.shaw.ca/nebucadnezzar>


Myspace: <http://www.myspace.com/nebucadnezzar>

Photos by James C. Stangroom www.jcsphoto.ca



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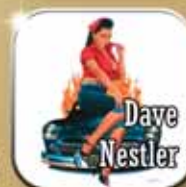
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Ink Slingers Artist Profile - Clint Danroth

Ever been to Chinatown? The smells of exotic foods, and dried herbs, carcasses of orange duck hanging in the windows, hidden alleys that seem to lead to an ancient world.

Cool little shops selling crazy communist memorabilia, as well as cheap knockoff swords and nunchucks. The architecture alone should lead even the most cynical person to inspiration and the forgotten art of a hand brushed Chinese scroll...? Well, this is what I thought of when I decided to re-open Craftsman Tattoo Parlour here after a long five year absence. I was of course looking at the world through beer goggles, I didn't see the junkies and the possible crime that loomed only blocks away. My peers of course did, and told me I was crazy, but the way I look at it, it just adds to the spice of life. Keep in mind, this is NOT a dangerous part of town, it is to most Vancouverites, a forgotten one - and that is precisely what drew me here.

The new shop is actually a quiet one, there isn't a lot of drama or politics hanging about destroying our creativity, we just come in, tattoo, paint and draw. I hired a couple of guys recently, Mark Jansen and Hugues Lauzier, both have solid backgrounds and good attitudes.

So anyway, a few weeks back, I get a phone call from Ira at Absolute. It turns out he saw some of my work, and thought it would be cool to do an interview and get some tattoo work. The piece he was thinking about is the character "Death Dealer" from the Glenn Danzig comic company, Verotik. Very cool. I snuck him in a couple mornings before the shop opened, and made him cry, but he was determined and didn't let up.

AU: What were some of your early art inspirations? Did you read comic books as a kid?

Clint Danroth: Pushead and the guy that did the Iron maiden t-shirt art was probably the first bit of inspiration I experienced. I used to try and copy some of Pushead's art onto my griptape with whiteout, it was hard to do back then, we didn't have paintpens or even white out pens, just that little damn brush. As far as comic books go, I love the whole Verotik series that Danzig put out, Jaguar God was a favorite.

AU: When did you first know you wanted to be a tattoo artist?

Clint: Friends had been trying to get me into tattooing since I was young, but it didn't seem like something I could get into. I got my first tattoo under-age, (fifteen), and back then the only guys doing it were pretty scary. At the time I didn't think that art would be a way for me to make a living. I thought I was going to write, be a Journalist or something. I guess I first started thinking about it seriously when I dropped out of my Journalism classes, and got some more tattoo work. All I was doing at the time was smoking pot and living in a trailer by the beach... lots of time to practice drawing naked chicks and skulls.

AU: Who did you apprenticed under?

Clint: I apprenticed under crazy old Rob Thomas of Ritual tattoo in Kelowna.

AU: I understand you worked at the Dutchman's shop as well. Any good stories?

Clint: I worked most of my days in the old shop, before they opened the one they are in now. It was fun, although most of the time I worked with Rob Hope. He's a funny guy, and there are some good stories, but that is another tale.

AU: Why did you leave the Dutchman's? Are you crazy?

Clint: I went there after having the original Craftsman tattoo for a number of years, so I stayed for five years, then it was time to go.

AU: What's your favorite style to tattoo?

Clint: I wouldn't say that I only tattoo certain styles. I would say though that I do like to keep all my work unique, give it some motion and flow. I do tattoo a fair bit of Asian stuff, as well as pin-ups, but I like to try all types of stuff.

AU: What sets Craftsman Tattoo apart from the rest of the shops in town?

Clint: We tend to focus a lot on the art of the tattoo, not just the application. Of course, the tattoo must be performed with precision and efficiency, but we really put a tonne of time into the design and drawing of the piece. Each of us has a different take on stuff, so people get tattoos that are not only original, but unique as well. Plus, we don't start drinking beers until AFTER 5:00.

AU: Do you like tattooing strippers?

Clint: Yeah, I love them, Burlesque girls too. We just celebrated our first year anniversary and we put on a big party at the Lamplighter pub, hosted by the UltraVixen burlesque troupe. One of the things I would like to do in the future is to do a series of prints on strippers and burlesque girls, all in Anime.

AU: Tell us about the other artists working at the shop.

Clint: Hugues Lauzier is originally from Montreal where he was known as a crazy skater. He did a lot of skate tours where he was partially sponsored. Eventually he got into tattooing, been doing it now for six years, and is doing some crazy shit. Loves the traditional stuff and does a mean portrait as well. Mark Jansen has been tattooing about the same amount of time, the last few years down here in Vancouver. He does some cool traditional stuff as well, but also does some really tight new school.

He does vocals in a band called "Rise in the Fall" and plays a lot of shows in town. Both of these guys have links on my website, so anyone that wants to check their stuff out should go to www.clintdanroth.com

AU: What type of tunes get played at the shop?

Clint: Man, we listen to everything. Death metal, Hardcore, Rock-a-billy, Psycho-billy, Country, even some of that Dayglo stuff.

AU: Do you mostly do large pieces?

Clint: Nowadays, the majority of my work tends to be large, but that doesn't mean I don't do small stuff. As long as the piece is going to be fun, I'll do it.

AU: Is Craftsman a private studio?

Clint: Not anymore. Before these guys came in, I would have to say it was. I was coming from a shop that had seven artists, and two or three counter-girls, and I needed some peace and quiet. So I just worked by myself, on my existing clientele, or referrals from my clientele. I was happy, and making enough money to support my addiction of buying art supplies, and seeing strippers. But, after a year, I was starting to miss working around people, so after talking to many artists, and checking out their work, I decided that Mark and Hugues would be a good fit.

AU: Have you ever tattooed any one famous?

Clint: I guess a couple of football players and basketball guys when the Grizzlies were around, oh yeah, also this dick that produces the "Champions of Hell" comic. He would always show up to his appointments hung over.

AU: What do you think about the reality tattoo shows on TV?

Clint: They would get more ratings if they tattooed more strippers.

AU: Concerning the piece you did for this article, were you familiar with the Death Dealer character created by Frank Frazetta and also about Glenn Danzig's comic company called Verotik?

Clint: I knew of both, but I was familiar with Death Dealer and Frazetta's other creation, Jaguar God, before Danzig decided to base a series around them. There is a cool animated movie out there about Jaguar God called "Fire and Ice" that shows the character before the Verotik transformation.

The Death Dealer tattoo I got Clint to do for me was one I had been thinking about for a long time. I was just waiting to find the right artist who could re-produce the high definition painted look of the original. When I saw a wicked sleeve piece that Clint had done I knew he has fully capable of pulling off the look I was going for. I am more than happy with the results and it was an honor to get such a killer piece from Clint this issue. I'm hooked on his color blends and will be dedicating the rest of my arm to his demonic intentions.





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Spread Eagle

Rock for satan!



by Edward Dinsley

There's something about living in the country that breeds raw, unadulterated talent. I'm not sure if it's the well water or the firewater, but one thing I am sure of: The Eag was born and bred on a steady diet of storm clouds and thunderbolts!!

The Gods have looked down kindly upon the Six Agents of Shred known collectively as **SpreadEagle**. Near constant sightings on the local scene and regular appearances in Vancouver's indie rags has brought the band closer to the masses than ever before. And with the upcoming release of their much anticipated second full-length studio album, this is very good news for the Eag.

Absolute Underground: How long has the Eag been the Eag?

Donnie James Rio: Since about 2000 or so. We started after the demise of our death metal band. Me, Juan and our original bassist 8-Ball were harsh into Speed/Black/Death metal. We still are.

AU: Has the line-up changed much over the years? Who is in the Eag at present?

D.J.R.: FUKKIN RITES! We've had three drummers previous to Mr. Dana; Chris Lock, Oke and Mario Nieva (Darkest of the Hillside Thickets) Dana is the best rock drummer in Vancouver today. For real. It's a fucking clinic. And as for Kenny, fuck, we couldn't say no. He's a rad bro and he's the best guitarist I know. Seriously. Workshop. Three part guitarmonies?

AU: How would you describe your sound?

D.J.R.: I'm not gonna be a douche and humbly

state that it's "Just rock, maaaaaaan" and "We're just a rock and roll band". I hate that. Like, really, it's not rocket science. And saying that you don't want to be labelled or categorized is also just douchey and weak. I'll be honest; we sound like Danzig sauce with G N' R noodles. A Skynyrd appy and Turbonegro for dessert. Maybe some Thin Lizzy martinis?

AU: What sets you apart from the rest of the pack?

D.J.R.: The fact that we will kick an ass live!!! For real. We are as loud as fuck. No shoe gazing, no bedwetting. Lots of sexy hair and sweat and profanity. Plus, we have three guitars, no fuckin' around. Plus, we have cool casual fashion sense and we smoke better weed than you. Honestly. Ask around.

AU: Apparently, your new album "Magnus Bestia" has finally come to fruition. What can we expect from the new tunes?

D.J.R.: Yeah fuckin' finally is right, bra. The new stuff? Well, it's more radder than the older stuff. Better writing and better playing all around. I think people will dig it. It's good to finally have it out. Now we can get into the next epic chapter

AU: Will you be touring in support of the new

record?

D.J.R.: Hell yeah, son! The C.D. release is at the Plaza in Vancouver on July 5th! Then we are touring for about three weeks, a couple of locals in August, then probably another three or four weeks in the fall. Then we'll hit the studio again...

AU: What can your fans look forward to in your live shows?

D.J.R.: Riffs. Big, epic, pummelling riffs. Face melting! I don't know. Hugs and kisses. Just come out to the show and we'll slap you around for, like, 45 minutes. Lots of hair...

AU: Tell me about the last time you played in Victoria. I heard something about Randy and Mr. Lahey showing up.

D.J.R.: Dude. That was a ridiculous weekend! We played in Vancouver and then two shows in Victoria with Priestess and Pride Tiger! All the shows were sold out. People in Victoria are fuckin' so awesome. We played a little Slayer on the last night. We got beyond wasted. Wow. The ferry ride on the way home was fuckin' so haggard. All of us looked like zombies and I'm pretty sure Dan from Priestess was harsh still shitfaced. I went upstairs to the band rooms to get a beer and sitting in our room was Randy and Mr. Fucking Lahey! They went

onstage and introduced Priestess. It was nuts.

AU: What are your thoughts on the music scene in Vancouver?

D.J.R.: I live in Mission so I don't usually give a douche but I have a new faith. Good things are happening. Pride Tiger, Whyte Hott, Grass City, Bison, Karen Foster, and some others are really getting us stoked lately.

AU: Any fave artists from the Abbotsford/Mission area?

D.J.R.: Eyes of Alexander, First Reign... ABBY METAL!

AU: Boozie or weed?

D.J.R.: What? Ask around... Do some research. We hard party! No one can hang with our shit. Especially, The Red Hot Lovers. Dude, Whyte Hott is gonna die on this tour with us in the summer. Like, for real.

AU: Any closing comments, shout-outs or last requests?

D.J.R.: We are slaying the hell out of Logan's on June 15th and we are in Courtney on the 16th. Then we are back in July in support of the C.D. July 6th at Lucky, the 7th in Campbell River, and the 8th in Tofino. Then it's all over the place. Go buy our stuff, enjoy our music and wait patiently in anticipation of the intense drenching you will receive as we hurl gallons of dude-sweat at you!!! Thanks, bros and ladybros, see ya soon.

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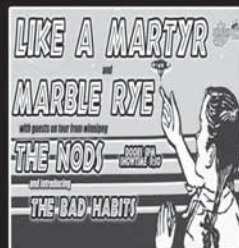
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By Kristen Semchuk

The road to Deadneck Fury's (DF) current line-up has been a meandering journey. As they attempted to tell me the story I found myself confused and then defeated trying to understand what went on. Dave and Lonnie are the original members along with Jay (Dave's step-brother) who later quit the band. At birth DF was a three piece including bass, drums and vocals. They continued on like this while always searching for new members to fill the void, eventually settling with Travis (lead guitar), Steve (rhythm guitar) and Jim (vocals). The boys have had other projects, such as, Coat Hanger Hero, Shitah, The Boredguards and The Atomics. Deadneck Jim currently plays drums for the Swamp Sex Robots and likes to bust a rhyme, from time to time.

DF played their first show at The Shamrock, a battle of the bands, they didn't win. They managed to get over their loss, and gather the courage to go on. The band will celebrate 2 years on August 15, 2007. The first show I saw from DF was at the Point on 17th, it was their first Calgary Beer Core show as a headliner, they ended up playing to 10 loser pissed Beercores. I knew Travis before the rest of the band, and I didn't expect that style of music from him. What I heard that night was a pleasant surprise and continues to blow me away to this day.

Deadneck Fury are true to the music and most importantly to the party, proclaiming Axe Head (11% malt liquor) as their consumable of choice during band practice. They know how to have a good time and though it may encroach on performance territory they still managed to bring it every time. They have woven such classics into their act as 'The Tower of Power' where Jim propels himself off of Travis's

knee, exploding in a demonstration of pure savagery. Also on their individuality plate... the Theremin. I had never heard of such a thing until DF came along. It's an electronic musical instrument that produces a spooky vibrato sound, it's a nice touch. You can hear it in the first song written by DF, Walking Dead, off their self-titled.

As self-proclaimed sadomasochist's, being on stage just isn't as fulfilling if there isn't a little pain involved. A good solid pit is all the gratitude they need and maybe a little beer love every now and then. For this they give us masterpieces like their self-titled release and the recently released Something's Going Wrong. They are two very different disks, as far as recording technique is concerned, but the true Deadneck quality has survived. They describe their style as a mash of hardcore punk with sing-along street punk elements. In addition, I get a very honest lyrical approach from the songs I've heard, they tell a story that most of the scene can relate to.

In closing DF will tear you a new asshole, they are products of their environment and pissed off as a result. You can check out a few of their songs at www.myspace.com/deadneckfury but I think with any band, it's always a must to see them live. You'll get a whole different perspective on them, and it ain't gonna be pretty... You can catch them June 6 when they'll be realizing a dream, that of playing with DOA (The Distillery, Calgary).

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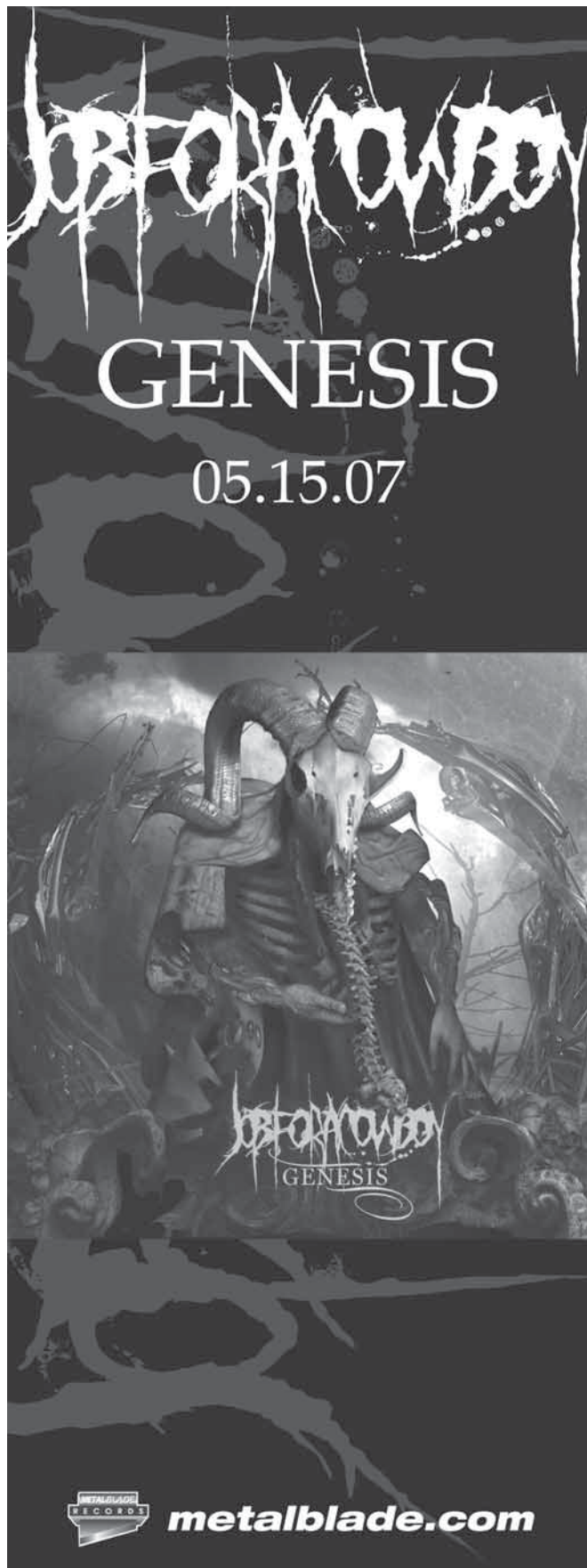


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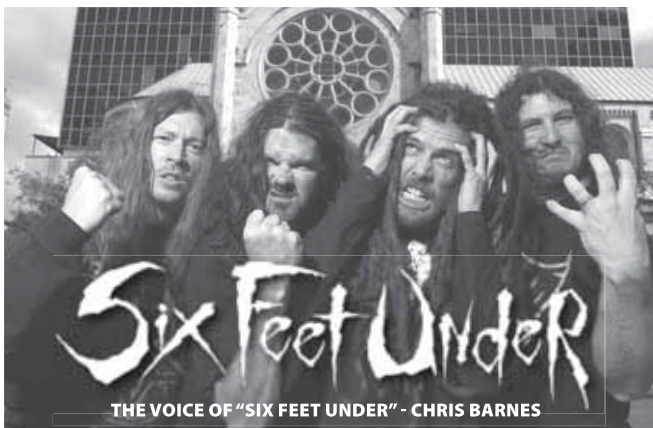
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GENESIS

05.15.07



THE VOICE OF "SIX FEET UNDER" - CHRIS BARNES

The most brutal voice in death metal, Chris Barnes (Torture Killer, ex-Cannibal Corpse), returns on Six Feet Under's powerfully rhythmic and brutal new album "Commandment", available on Metal Blade Records.

Channelling the bloodlust, hatred and fear currently plaguing modern American society, Barnes' vile screams coupled with the musical grindings of the band reflect an ominous and violent social implosion. These malevolent undercurrents have run through each of Six Feet Under's other nine releases and have manifested themselves again into the ten gory tracks detailing murder, bloodletting and forced resurrection in this latest release.

Absolute Underground writer Erik Lindholm checks in with vo-kill-ist Chris Barnes for the low-down on ugly bobble-heads, the coming war with Iran and good ol' drag racing. Read on, and fucking bleed!

AU: Right. It's awesome to talk to you about the new album, [Commandment]! Evil Eye is the track that's really sticking out. What do you want people to know about Six Feet Under?

C: Gee... [laughs] I don't know! I'd like them to know we exist! That would be a start! How we've been pluggin' away over the past 12 years and writing CDs over the years, working at it.

[weird long silence, crickets chirping]

AU: So... I've heard you drag race? What kind of classes do you race in and what do you drive?

C: I haven't raced this season yet. I currently have a 2006 Mitsubishi Lancer EVO MR and I've been doing a lot of work to it, upped the horsepower and everything. I did bracket racing for a bit, mostly I go down on the test runs and burn around.

AU: Deadly! Shifting back to the album, can you tell me a bit about it and what you wanted to achieve with it?

C: Well, I'd say it's a continuation of our direction. It definitely has the SFU signature style - really riff heavy, rhythmic stuff on here. I think it really fits in well with our discography. All our CDs really have their own personalities. We aren't the type of band to just play fast for the sake of playing fast - it's not really a competition to us. Our music isn't self-indulgent like most of the bands that are out there right now trying to get recognized.

AU: You mentioned "other" bands there, is there any of them that stick out for you that you love or hate?

C: I'm more on the stoner rock vibe. I'm liking High on Fire, and Yob. As for the post-metalcore stuff flooding the market, a lot of it's garbage.

AU: Yeah, there is a lot of metalcore out there. C: It's crap. [totally deadpan]

AU: Do you have any plans to come to Canada? C: Man, I really would like to. I think you guys should petition the Canadian Border so bands that want to come to Canada and perform can get in. We clearly aren't terrorists but we get hassled hard and it's a violation of our rights, so I don't think we're coming up anytime soon.

AU: The song you put out "Amerika the Brutal" was totally ripping on US foreign policy and the war in Iraq. What are your current feelings on Iraq and what is brewing with Iran?

C: I'd say at that point I felt it was an unjust, unconstitutional war based on lies and that is how I feel about it now. I think a lot of innocent people have died and a lot of soldiers have been put into harms way over lies and hypocrisy. They impeached Bill Clinton for lying about getting a blowjob - I don't see how we can't impeach George Bush for starting a war illegally and causing the deaths of thousands of innocent people. For Iran, I think that a lot of people over in the Middle East, and elsewhere really despise us. I don't blame them! I think we'll get what is coming to us sooner or later. Wars are all fought for money, and oil reserves. We're talking about a family [the Bush family] that is an oil family. We have people that can't put 2 + 2 together running the country.

AU: It's good there are politically active people in the States working against it.

C: I hope people continue to speak out on it; I always have. When I wrote that song "Amerika the Brutal" 4 years ago at the beginning of this whole thing, I took a lot of criticism about it. And the funny thing is, no one is apologizing when they see this whole thing has been a big lie portrayed by our government. And you know maybe people should say "Hey maybe these guys who were trying to say something at the beginning against this, maybe we should apologize for stepping on their freedom of speech".

AU: Absolutely. It's good you guys are making this music that has violent themes in it, people got to realize there is violence in everyday life.

C: Everyday life, the hypocrisy of everyday life, and just taking it to the extreme and slapping someone in the face with it - that's really what it takes to change their mindset.

AU: We were on the website, and we see you have a bobblehead doll.

C: Metalblade thought it would be cool. It's probably the ugliest bobblehead that is available to the general public! [laughs]

AU: I don't know man, we've got some hockey player ones up here, they've got no teeth, scarred and bruised - you got some competition. I am curious, our famous BC export is the bud. Has any of that made it down to you in Florida?

C: Oh yeah... It's all over the place. You can always find BC bud. I'm sure the stuff up there is better than down here, but we get the seeds and go from there. I know you got some fearsome strains though. I'd love to come out and sample the Amsterdam of the West!

AU: When you get up here, there is gonna be lots of people to take you up on the offer!

C: I know, I know, man! I just gotta get on the plane.

www.sfu420.com

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-Erik Lindholm



by Heather Furneaux

Montreal's Alley Dukes mark their name on pornobilly. If you're tired of the same ole rockabilly shit get listening to some Alley Dukes. These guys take rockabilly and add a fresh perverted twist. Their new album "Go Back To College", out on Flying Saucer Records, is definitely full of beer drinking, boobs, and other explicit events. Catch The Alley Dukes on their cross Canada tour. These guys are one of the funniest and entertaining bands around.

AU: Your new album "Go Back To College" was recently released. How would you compare that to your last album "Northern Rednecks"?

Zak Duke: Maybe I'm biased, but I think it's a much better record. We recorded it "live in the studio" like the last one, but this time around we had much better gear at our disposal, we worked with a great engineer who totally "got" what we were going for in terms of sound, and I think the performances and songwriting is better on this one. It's a more varied record than the last one.

AU: What inspired the band to keep going with the pornobilly theme? What is analbilly versus pornobilly?

Zak Duke: "Analbilly" is a term we came up with to describe the "brown gabardine pants" crowd... you know, the purist types that think anything that diverges from the 1950s is worthless. The folks that treat the scene like a retro dress-up party accompanied by inoffensive "oldies" music. Our stance has always been that the original rockabilly acts of the 50s were kind of like the punk rockers of their day, their music wasn't safe and squeaky-clean, it stirred people up, it was outrageous by the standards of those days... I mean these people were not recreating 50 year old sounds and fashions, they were doing something new and cutting-edge and it riled people up. It was the Devil's Music, it encouraged juvenile delinquency, it wasn't accepted for a long time. So to see this stuff turned into polite "oldies" music, wholesome fun for the whole family... it kinda disappoints me. I guess we found our way of pushing the limits of what's acceptable without turning the stuff into some psychobilly hybrid. I think we write stuff that is relevant in any decade, past or present... if you're as perverted as we are, that is. Danny and I come from the 80s hardcore scene, so I guess to some degree we get off on riling people up any way we can, and it's real easy to do with rockabilly because some people take it so seriously, like a religion or something. It's so easy to get a reaction out of people if you mess with their Holy Cow. There's a song on the new CD called "If This Ain't Rockabilly... You Can Suck My Balls" and it's kind of like our manifesto.

Last fall we played this rockabilly weekender and I thought it would be funny to play the gig wearing a Motley Crue t-shirt and playing a Flying V guitar - wow, ya should have seen the evil stares I got from the Analbilly crowd! It was a much more conservative audience than we usually get at our shows, I mean people were there to see Joe Clay, ya know? So Danny starts with his "show me your tits" routine, and when these two girls in front of the stage declined, he asked 'em if they were lesbians.

One of them said "yes, we are" so Danny says "great, come closer and make-out while I jerk off all over you" and at that point half the audience just LEFT. It was beautiful. A true Alley Dukes Moment.

AU: How has the response been to the bands new album?

Zak Duke: Well it isn't out yet, but the people we've played it to so far all agree that it's better than the last one. I've played it for friends who nearly peed themselves listening to some of

the lyrics, so I guess we're on the right track. There's some catchy stuff on there, and even more peepee-caca humor than on the last one. The last one was double-entendre...this one is single-entendre! We didn't even try to make it subtle this time. I think people who liked the last CD are going to love this one, and those who hated it are going to hate us even more now.

AU: When did the band sign to Flying Saucer Records?

Zak Duke: Shortly before "Northern Rednecks" came out. It was originally supposed to be released on this Dutch label called Fantoom Records, but they sent us money to record with and promptly went belly-up immediately after that, and we got stuck with that record for a long time. We shopped it around and I get the feeling it was too smutty and weird for some of the rockabilly labels. We did a show with the Deadcats here in Montreal and I guess Mick really liked our set and offered us a deal, but that record was finished a full year before it was released because of all that.

AU: Last summer was the bands first tour joined by The Farrell Bros. for The Zombie Night in Canada Tour; care to share any memories or crazy stories?

Zak Duke: I think the best of the crazy stories took place in Vancouver. After the show this guy comes up to the merch table and pulls out his wang as though to pee on our merch, and Danny showed up out of nowhere and smashed his genitalia into a state of complete flatness with a pint of beer. SLAM! I bet it really hurt to pee the next morning. Let that be a lesson to anyone out there contemplating an attempt to urinate on our merch!

One of the other highlights of last year's tour were the religious nuts that showed up to our show in Edmonton to yell "you suck" at us. I guess they don't think we're very funny! All in all it was non-stop insanity, you know... the way a rock'n'roll tour is supposed to be.

AU: How does the song writing process work?

Zak Duke: Generally it works like this: Danny comes up with an idea, then we get together and bring out the worst in each other hahaha! I'm a really bad influence; he was such a nice well-behaved boy before we started playing together. He's sure gone now, hahaha!

AU: What are the bands musical influences, and how does the band bring in each of its members individual styles?

Zak Duke: Well...we all have some common ground, musically, but we also have really eclectic tastes...speaking for myself, I mainly listen to pre-WWII blues, some older country, 70s and 80s punk bands, 60s garage, surf...I don't know to what degree that affects how we sound, but I never really gave it that much thought before. I always figured everything you hear - even stuff you don't like - will ultimately influence how you sound...which is why I don't own a radio.

AU: What's in store next for The Alley Dukes? Any other tours planned? Or porno music video's to be released?

Zak Duke: We're planning a September tour in the States... and actually some of my stuff is going to be featured in a porno movie - kind of funny and ironic that it's my solo acoustic stuff and not the Dukes' material, because what I do on my own is pretty traditional 20s and 30s acoustic country blues played on an antique National steel-bodied guitar, bottleneck slide guitar stuff like Fred McDowell and Bukka White and Son House...not exactly what you'd expect for a porno soundtrack!

AU: Anything else you might add?

Zak Duke: Taking things too seriously shortens your life expectancy! Come to our shows, and buy us beer!

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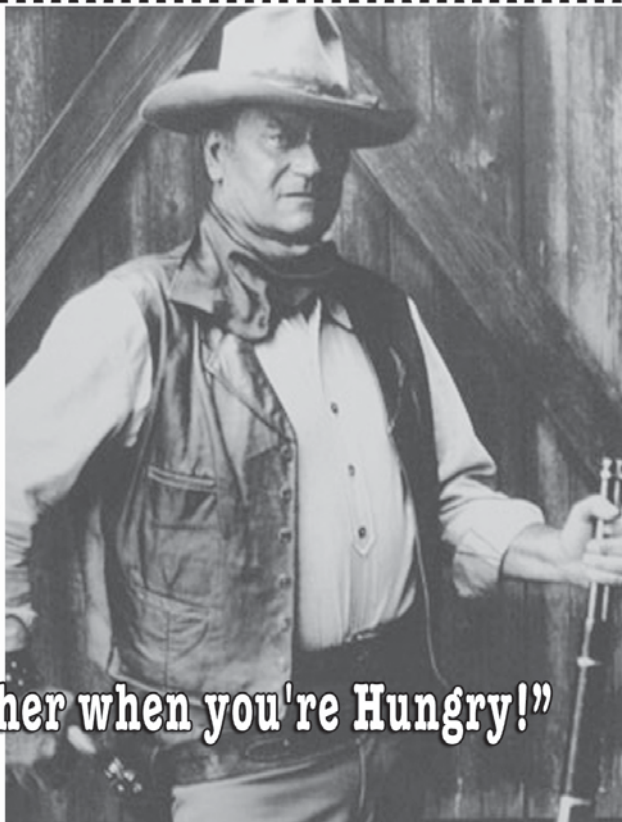
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INTERVIEW WITH BOUNCING SOULS BASSIST BRYAN 'PAPILLON' KIENLEN

by Anita Fixx

Absolute Underground: So you guys are going on a cross Canada tour, not a lot of bands do that. Do you really like Canada?

BS: Yeah, we don't understand why more bands don't do that. It's really not that far and it's not that much of a hassle. Except for getting harassed at the border now. They're dicks at the border.

AU: Has it gotten worse with September 11 and all the terrorist bullshit?

BS: Yeah it's gotten worse to cross the border. Because the Americans got worse so now the Canadians decided to do the same.

AU: Any interesting stories from your last tour here?

BS: We played with Hot Water Music; we had a really good time with them. Pete brought this turkey fryer and we fried turkeys.

AU: A turkey fryer? I've never heard of that?

BS: I never heard of it either. It's this contraption, it's a whole big rig and it just fries turkeys. We did it before the show on the roof. A lot of kids were just standing there and wondering what was going on.

AU: What's your favourite beer?

BS: I like American beers like Pabst Blue Ribbon and Budweiser. There's this place near where I live in New York that has Bavarian beer, it's really good.

AU: Alright, you're one of the longest running

bands so I think this question is appropriate... how has the punk scene changed over the years?

BS: We've seen it go through a lot of changes. It was pretty much dead when we started out. There was 7 Seconds, Dead Kennedys and Black Flag, that hardcore scene was strong. It was changing, most of the best bands were going metal. We were just playing any gig we got. Then punk gets big when Green Day came out. There were a lot of kids with plaid pants. Then ska was big for a couple of years then emo. But we felt that we were in our own little world and never followed trends.

AU: Do you think punk still has a future? It seems to have gotten stale...

BS: Of course it has a future. There will always be new people doing new things and there will always be real shit and fake shit. There's always been a mainstream fake scene, sometimes it wears leather, or spandex. Or it has a Mohawk or a hat. It just changes hats.

AU: I heard you guys played 6 nights in a row so how was that like?

BS: It was a lot of fun. It was great to play and go home every night. It was like a 6 night party. And it really felt like we accomplished something.

AU: From the new album it seems like you're a very positive band so has it always been that way?

BS: I think we have been. We're looking for the positive not just to bitch and complain.

AU: How do you write the songs?

BS: Everyone puts something into it. Pete, Greg and I all write lyrics and come together in the basement. Make up the riffs. It's different every time sometimes I write songs sometimes Greg. Everyone is one part of it. I'm just one part of the band. Everyone has different tastes. But there's some stuff we all agree with like Bruce Springsteen, it all fits under rock n roll.

AU: And what about "Letter From Iraq" how did you come up with that?

BS: That was music we wrote before. And it was a friend of ours who wrote the poem. Greg and I wanted to address it but we didn't want to make some awful, lame unjustified song. We were like "Who the hell are we?" We don't want to tell someone what's right or wrong.

AU: So what do you think of the whole Iraq situation right now?

BS: We're just waiting for an exit strategy. It's a mess, it's fucking mess right now. They have to admit their mistakes.

AU: Uh... I don't see Bush doing that...

BS: Not that Bush will ever admit his mistakes.

I tried to ask him that dumb island question and what albums he would have. He refused to answer (smart guy) but said he really liked Johnny Cash, Bob Dylan anything with a little soul and that you can listen to any time. So I asked him this instead.

AU: Okay now what are your favourite movies and why?

BS: "Roadside Prophets" and "The Good, The Bad and The Ugly". I really like that time period and the whole civil war. I like those kinds of movies the spaghetti westerns, anything by Sergio Leone. And I like the aesthetic of it, that warm dry desert feeling. I mean I love the East but I love that old

city look. The Wild West. We used that for the Gold Record.

AU: Oh yeah, it does look like that! I really like that kinda look too.

BS: Yeah and if you look at the "Anchor's Away" cover it's the complete opposite aesthetically. And it's darker lyrically; it's an album about the end of things.

AU: So you worked at a pizza place. Did you get sick of pizza? What's your favourite pizza?

BS: No, I just had pizza today. If the crust and sauce is really good, then a plain cheese pizza. With lots of oregano, parmesan and garlic. It gives you bad breath but it's good for you.

AU: Alright so a lot of people say that Canadian girls are really hot. Do you think that's true?

BS: Yeah, it is. I don't know what it is. Maybe the cleaner air, cleaner water, everything's cleaner over there. On the coasts of the states there are a lot of hot girls too. Like LA because everyone's really conscious of looking good, getting plastic surgery. But in the Midwest for some reason it's really hard to find hot girls.

(He said a certain place in the Midwest and said a bit more about this but to protect all those involved I'm just writing "Midwest" or Bible Belt. I hope God doesn't strike us all down for this. It's just that his followers aren't all that good looking but unrepentant whores are).

BS: But yeah, Canadian girls are hot. What is it the cold?

AU: I don't think so. It makes you skin dry. But there's always moisturizer! Moisturizer's good! Anyways, thanks for the interview. Any last words?

BS: We'll be playing in Canada soon and I'll be looking at all the pretty girls.



VICTORIA'S 8th ANNUAL SKA-FEST

It's nice to see that after eight years the cities biggest DIY festival is still alive and kicking even when many other festivals ran out of steam. We're talking about The SkaFest and it's happening again this July 11-14th.

The un-initiated may think SkaFest is only for rude boys but anyone who has been knows that it doesn't matter if you're a punker, a dread, latino, or you just love a party, it's not just the rudies having a good time.

"We really wanted to create a festival where everyone will find something they are into" says festival creator Dane Roberts. "If you look at all the shows that we do throughout the year you will see that not only do we promote ska but also punk, reggae, and Latin music because they all blend to create the music that we love."

"All we really want is for everyone to participate" adds Brooklyn Galloway the Ska Society's volunteer coordinator. "We don't call ourselves the Festival of the People for nothing, if your into punk, come to the punk show, if you like reggae or Latin come to the reggae night, if you don't know what you like come to the free shows, and if you really like a good party then come to the finale."

With seven all-ages events scheduled over the four days, three of them are completely free, and all have the all important beer garden, it's an easy event to attend. It doesn't matter if you're broke, under 19, or both, which are usual deterrents from having a good time in this city.

"We've got some great bands this year, I'm really excited about the lineup" says Roberts "for the punks there's The Mad Caddies, Sainte Catherine's, Real McKenzies and The Rebel Spell. The Drastics and Paapa Wastik are both great reggae acts and we have Mamma Pulpa and Los Rastrillos coming straight from Mexico for the Latin kats. We

have also been able to showcase a lot of the islands talent this year, we are so lucky to have such great musicians living on the island here. Arbutus Trio, Macaque, Current Swell, One Drop and all of the local bands we have here are easily on par or better than all the American bands that applied. Then of course there's Neville Staple. Anytime you can have a living legend like the man who fronted The Specials play your festival you have to jump at the chance, we have been trying to get him to town for years."

If you're looking for more information on the bands playing the 8th Annual Victoria Ska Festival check their website at www.victorias-kafest.ca

Tickets for the event are available at:

Victoria: Lyle's Place & The Reef

Duncan: Area 51

Nanaimo: Fascinating Rhythms

Saltspring Island: B-Side Surf

Vancouver: Zulu, High Life and Redcat Records

Online: www.ticketweb.com



Interview by Willy Jak

JAK: What is this I hear about you getting shot on Saturday?

JELLO: Hell if I know! It's just another one of those dumb internet rumors that spread like wildfire before anyone bothered checking to see if it was true.

This happened a few years ago too where the Biafra, Dead Kennedy news groups lit up like Christmas trees for about three weeks with gruesome details of that shooting death. I kept looking in the shower for blood and bullet holes but I couldn't find any. But hey wait a minute, if it says that on the internet it must be true...well, wrong everybody.

The moral of the story is don't automatically believe every last gossip thing that shows up on somebody's blog. Bloggers are not journalists; they don't always deal in fact.

JAK: Does the thought cross your mind that something like that could happen?

JELLO: I don't think about it very often, I mean I've had my knees permanently injured and there's been dynamite set off in front of my house back in '82. But, you know, I've got to live my life.

JAK: Wasn't there something with the skinheads about "Nazi Punks Fuck Off"?

JELLO: It went far beyond skinheads, because there weren't that many Nazi skins at the time but there were some serious fucking racists infiltrating the scene and there were a lot of people who showed up right as hardcore and moshpits started thinking it was all a big jock ritual, jumping off the stage and seeing who you could punch in the back of the head. And even people in other bands were saying to me "What do you think of this, do you really like this?" And I said "No, somebody's got to take a stand" so we did. It was more aimed at Nazi behavior than ideology at that time.

JAK: So there weren't really any repercussions from that?

JELLO: Oh, there were a lot of repercussions from that. But, I don't want to talk about old tabloid stories of violence. I did write East Bay Ray a letter after the murder of the guitarist from Pantera asking that they please take down all those lies and incitements of hate against me they put up on the Dead Kennedy's website but of course he refused.

JAK: How was it that the Dead Kennedy's were able to successfully sue you since you wrote most of those songs?

JELLO: I didn't write all Dead Kennedy's songs. I wrote about half of them and was the majority writer on most of the others and even on the ones that I'm not credited with I usually wound up doing the arrangement on it. And they never claimed they wrote any single note of the songs like "California Uber Alles" or "Too Drunk To Fuck" until part way through their legal attack on me when it seemed like a good legal strategy to try and steal something that didn't totally belong to them.

JAK: So they claimed that they had written these songs?

JELLO: They still do. They even went behind my back to BMI in the states and re-registered all the songs to give themselves credit for co-writing them all. So now it says officially that D.H. Peligro co-wrote songs for the Dead Kennedys two years before he was even in the band. It just all reeks of petty greed, if they all want to be remembered as great song writers then why don't they write any new songs?

JAK: I've heard you talk about how you grew up in and escaped from Boulder, and I was just wondering what's it like when you go back there, is it any better now?

JELLO: I just came back from there a few days ago and Boulder at this point is a nice place to visit but I don't think I'd ever want to move back there.

JELLO BIAFRA:

IN THE GRIP OF OFFICIAL TREASON

JAK: So you're still a big music fan, I've always liked that about Alternative Tentacles it seemed like you were choosing the bands like you were collecting records you know?

JELLO: Hahaha! Maybe that's why we never got as big as Epitaph, Fat or Sub-pop. But you know, there is no one Alternative Tentacle sound.

JAK: That's true, like Facepuller compared to a lot of the other stuff.

JELLO: There's points' of view ranging from Mumia Abu-Jamal to Blowfly.

JAK: So you started writing all the Dead Kennedy's stuff when you were in Boulder still?

JELLO: Rough ideas, yeah. But most of it came afterwards. I just sort of resigned myself to the fact that most of my other weird friends weren't going to follow me out to San Francisco so, I'd better get a band started myself and if there was gonna be a band, somebody better come up with some songs. The first one I ever worked on with Ray and later Klaus when he showed up, was an early version of "Keystone Factory" which later came out in a vastly sped up version on "In God We Trust Inc". The second song was a song called Kidnap which wasn't our finest hour so we never even put it on an album, one of the few songs we ever dropped. The third one was "California Uber Alles" which was a rare case where I, as a non musician found the main riff while fiddling around on my roommates' bass, then added the other parts from there. The funny part was Ray and Klaus were both kind of high fallutin' you know, trained musicians saying "You're just this punk rock kid ten years younger than we are" and yet they couldn't figure out the timing for "California Uber Alles" for a month! I'd say "No, it goes like this" and they'd say "But that's not a regular time signature!" So fucking what? That's how the song sounds. Eventually when they got it they said "Oh! So that's what he's saying". But it took a while.

JAK: So that was back when you were about twenty?

JELLO: Well, we started when I was about nineteen and then by the time we played our first gig, I had just turned twenty. We'd had a full band line up for about a week before we actually played in front of people.

JAK: How did those early shows go, was it pretty much instant notoriety?

JELLO: Well, the name didn't hurt and I kind of counted on that. As soon as I saw how upset Ray and Klaus were by that name I began to tell everyone else in San Francisco that was going to be the bands name. And then they couldn't get rid of it. I realized I had struck a nerve. I didn't come up with that name, another friend suggested it to me then forgot to mention to me for the next 25 years that he had gotten the name from an earlier band called Dead Kennedys from Cleveland that didn't last very long.

JAK: You're kidding me?

JELLO: Yeah there was another one before us and then we started playing and a friend of mine said "Hey, I really liked your interview in Cle, which was a Cleveland punk and underground zine. And I thought, "What? I don't remember doing that". So I looked at the interview and it was a different band. So I wrote a friend of mine in a band called the Bizzaros, asked him about this other band and he said they'd already changed their name because no one would book them.

JAK: So, you just took over the name then. And the Dead Kennedys had one of the greatest logos.

JELLO: Yeah, I chicken scratched it out and gave it to Winston who fleshed it out with about six different possibilities for the design that eventually wound up on the Fresh Fruit album and beyond.

JAK: What about "Let Them Eat Jellybeans"? That seems to me to be one of the first American punk releases.

JELLO: It was probably more like the hundredth "first" but hardly anyone knew these releases existed, which was the reason for "Let Them Eat Jellybeans" in the first place.

We (Dead Kennedys) had just done a successful tour of England and people kept coming up to me after the shows asking me why there weren't any other good bands from America and I said "There's tons of good bands. We're third generation." There are bands in San Francisco alone like Crime, the Nuns, the Avengers, Negative Trend and U.X.A. They all came before us. In L.A. we had the Weirdos, Screemers and many, many more. So I thought maybe it would be a good idea to put out a compilation overseas. And then the affect of the comp boomeranged and got a lot of the word out in America too. At the time when we put that out, there were probably five or ten

people in all of Britain who had heard of Black Flag. We can't release it again on C.D. because too many people involved have gotten really corporate in their old age and don't want to grant the rights back without a lot of bitching, moaning or just plain refusing like Greg Ginn has with Black Flag. And of course East Bay Ray now that he's seized the Dead Kennedy's catalogs...he doesn't want...I can't even use my own song on my own comp. I have been sent a couple threat letters strongly hinting that I need to get permission from him even to sing one of the Dead Kennedys songs I wrote in public.

JAK: I wanted to talk to you about the spoken word thing; you're pretty much a pioneer of that.

JELLO: Not as much as some of the people who came before me. Henry was doing it for quite a while before I was. And there was Dave Alvin from the Blasters who would mainly read his poetry and several others...there was a whole scene of it in Los Angeles and one of the main movers and shakers was a guy named Harvey Kubernik and he was the one who coaxed Henry to read his journals onstage. He kept calling me and wanting me to do one and finally in early '86. What people zeroed in on the most was my warped sense of humor and all the buried information I was weaving into my spoken word pieces. I concentrate a lot on suppressed information or new insight on stuff that people already know and have strong opinions about and keep people interested in what generally is some pretty depressing shit going on in the world. I add a lot of sick humor into it too, so that's why it's "infotainment".

JAK: Do you feel like you're reaching people or do you find that you're preaching to the choir?

JELLO: I reach a small number of people but in a much deeper way. I don't have to chop everything down to a two or three minute rock and roll song. So, I can get a lot deeper into what I want to say and how I want to say it, and of course people show up knowing there's not a band involved and they've come here to listen and absorb some brain food.

JAK: Are you a fan of Crass and M.D.C. and that P.C. anarchist type stuff?

JELLO: Both Steve Ignorant from Crass and Dave M.D.C. have expressed a wee bit of regret about how headline they were in certain instances but overall I think they did good things. I think Crass in particular formed kind of a jumping off point for a whole generation of people in Britain, Europe and even North America to take a long hard look at the entire system and see if they could live their own life differently, work outside that system, work against that system and somehow try to do it without being an asshole about it or becoming so headline about it that you end up being miserable and that's something that I warn against.

JAK: Any political plans, like running for mayor again?

JELLO: Well, luckily in San Francisco we've had people far more qualified than I am running for mayor. Matt Gonzales of the Green party came in about two and a half percentage points of winning last time. The opponent was a big money democratic machine guy and they got so scared for this fucker that they flew in Clinton and flew in Gore to try and rescue his ass

JAK: So when you ran for mayor was it to gain publicity or was it because you felt there wasn't another candidate worth voting for?

JELLO: I did it as a prank. I did it on a dare. I had no idea what I was doing or I would've caused even more trouble than I actually did. I came in fourth out of ten.

JAK: Do you have a band going right now?

JELLO: The last two music albums I put out, I borrowed the Melvins and I think it came out pretty good. So we might do some more dates. For now I have the new spoken word album and I need to get that around more so I'll be doing that off and on probably through the spring.

JAK: I think that's about it, anything else you want to say?

JELLO: One other thing I stress at the shows is that other than being skeptical of the "More Radical Than Thou" is not to let the headline militants ever convince you that just because you're not doing the same thing that they're doing, or as much as they're doing that you may as well not do anything at all. That isn't right. I think that doing something is better than doing nothing every time. So, everybody should find away to pitch in and do what they can. Pull yourself out of the corporate food chain and boycott as many corporate products and lifestyle choices as possible. It's not a magic solution to everything but it's a beginning. And disengaging from corporate life is kind of like drugs and tattoos, the more you do it, the more you want to go further.

THE VOICE BEHIND THE BAND

Clutch frontman Neil Fallon (far left) talked to Absolute Underground just prior to the release of their newest studio release *From Beale Street to Oblivion*.

by Coke Gibson

AU: With 3 studio releases in the last three years, what has the songwriting process been like lately?

Neil Fallon: Well it's simply been the same as it ever was, but the album turnaround time has been quicker with DRT, it's more of a partnership where we can put out records as frequently as we want - compared to our other major labels who would rather just put out records every few years or so.

The way our writing process works is we go to JP's practice space, a little studio in his basement and kick out some riffs, record it, then I will bring it back to my place and write out some vocals, bring it back play it for them, we can mess with it for weeks, sometimes months, then we get to the big studio and lay it down.

AU: Are your lyrics planned out in advance or do they kind of evolve out of the jam?

It differs every time, sometimes a song will write itself within 15 minutes of writing the music, and those are the best. There are ones where I second guess myself and they take weeks, and months and those are the ones that should be taken out behind the barn and shot before they go anywhere.

AU: The first few albums all had a concept sort of theme to them, the spaceman, the speedway, civil war/elephant hybrid, are you trying to get beyond that approach?

Those records weren't so much considered concept albums, we didn't go into them that way. I think on those albums that concept approach is brought about by the fact that the lyrics were written in a short period of time, so they come from the same mind space and then the album art really amplifies that. On *Robot Hive* there was that little bit of that sci-fi there but with the new album *From Beale Street to Oblivion*, if there is any concept it is more like a sonic concept with some bluesy sound, it's not a blues record but it has harmonica and slide guitar on it. I think with a concept though, you can really paint yourself into a corner, it's best to let an album become what it is.

AU: Is that reflective on the musical tastes of the band itself? You are really diversified and your sound has changed over the years, is one guy in the band a metal fan, and one a blues guy?

We don't listen to similar stuff, everyone has their own preferences. Tim, JP and Dan all like jazz and I don't... Tim & JP are much more schooled in metal than I am. I listen to a lot of country and folk music more so than those guys. Everybody has the same vocabulary but we all bring our own thing to the table.

AU: Is this the blueprint for albums to come? Do you guys plan to put out an album every other year, can you keep up this frantic pace?

I like this pace cause it's like exercising, if you don't use it you lose it. If we could put out an album every 18 months that's good, it gives time for the album to come out, we can tour half a year then give us time to take a break, get our heads screwed on straight and then write another record. If you wait too long you get like atrophy... creatively speaking.

AU: Honestly it's nice to see you guys up here in Canada, you have been here quite a bit in the last 5 years.

Where in Canada are you?

AU: I am in Calgary, the mag is a Western Canadian magazine, we are based in Victoria but I am the Calgary guy.

You are the Western Pioneer?

AU: Ha ha, yeah totally. You have a lot of Canadian references in your lyrics, where does that come from?

I think one of the things I love about being in a band is traveling. I think I make a lot of references to Canada, and Spanish stuff and maybe some British-ism's just cause it's more stuff to throw into the pot. I think I like making those references is mostly because I can. I love going to Canada, I love it up there... if you can travel it's an education you can't get in any school.

AU: What stands out about the Canadian shows?

Well, to be honest most rock shows... you can go to Canada, Germany or Brazil and when you get a crowd of people who like rock and roll, give them a bunch of beer, turn on the PA system then turn down the lights... everyone acts the same no matter what country it is. That's such a cool thing that you can go to another country and that's the common ground, like an embassy of rock and roll in every country.

Canadians though, particularly in Calgary and Edmonton you take a pass from there, it's not like Toronto or New York or Los Angeles where there is a shitload of shows every night and they are spoiled because they can choose anything. When you go to a place that doesn't get too many shows they are way more passionate towards it.

AU: That's a good point, we are 12 hours from Vancouver and 10 from Winnipeg so when a band shows up they really get our attention.

Those shows are really easy to play for a band, you see the crowd gets really into it. You can go to New York and LA and those will sell out but the people seem to be kinda like... bored. It's tough to get a reaction sometimes.

AU: How did you guys get hooked up with DRT?

We'll put out records with major labels and then some independent ones. We were talking to different labels and DRT was a brand new label and we were the first band that they signed. The reason why we were intrigued by them was it was a business partnership split down the middle. Not quite just a distribution deal but they understood what the band was about... they weren't looking to find the next Nirvana like major labels are kind of wanting to do so that made it easier for us because they understood what the band was capable of and took it from there. We always looked at labels as we use them just as much as they would use us, it's a symbiotic relationship.

AU: How was the tour with your label mate GWAR on the initial Sounds of the Underground Tour?

It was great, we have known those guys for years. We actually even have the same manager. It's been a long time, its great to see friends you have had for ten years past, and to go on the road with them and see that they are still doing it... it is reassuring... well and Dave Brockie is never at a loss for words too.

AU: Brockie is a friend of the magazine and Joe D, one of the pit slaves, has been our official correspondent.

Oh really? Joe is great, all those guys are great.

AU: Do you have any anecdotes traveling with those guys, battle axes and other crazy props in tow?

Well one about Joe I can think of we went through Denver and after the show my little 9 year old niece was backstage, and wasn't allowed to watch the GWAR

show. Joe was cleaning up the blood off the tanks and the hoses in just a loincloth... so as he was cleaning the various instruments of destruction and death and various appendages, and my niece walked up to him and said "excuse me sir, do you enjoy your job?". Joe was just speechless.

AU: Your last three album releases on DRT, they have been in the cardboard sleeves, what type of approach do you take towards the art on your albums?

Well, ideally we want to do something that doesn't look like anything else out there. The last two records were done with Nick Lakiotes who is an animator out of New York. Robot Hive, they did everything on the computer, but this one was a lot of photos re-worked in photoshop and graphic stuff. He kind of made the realization of what the album looked like to him, which is always enjoyable to us to see someone else's interpretation is. Sometimes that lends

the idea that the album is conceptual, putting certain themes and ideas to the forefront, maybe the lyrics are sometimes vague so the listener puts in their own two cents, connects the dots, and I think he does that visually.

AU: What about the older albums? What's up with that moose-knuckle lamp on Speedway?

That artwork was done by someone named Frank who worked with the record label, he wanted to get a lot of trailer/yard sale stuff, and that's exactly what he did, he found some real tacky stuff. Dan Winters, the photographer then shot all the stuff. I think the lamp these days is still at Frank's house, and the rest of the stuff was spread out to all of the people who worked on that album's art.

AU: Working with DRT, having all the cardboard sleeves and extensive foldouts, even GWAR had a pretty cool package with their Beyond Hell release, is that something they hook you up with, that format?

To be honest it's always a fight to get stuff like that done because it costs a lot more money to produce a CD that is like that and everyday CD's become a less viable way of spreading music. I think in the not too distant future we will probably be releasing records digitally first and CD's maybe later, it's just inevitable as it costs money to ship CD's while it doesn't cost anything to transfer a file. It's lamentable because we were always big fans of vinyl album artwork cause you have a 12x12 inch area to put a lot of kick ass stuff on there, then to go to CD where you are working with 5x5 getting smaller, and now when you look to getting artwork produced you need someone schooled in html and flash and photoshop it seems.

AU: You guys have been getting a lot of airplay on the XM and Sirius radio prior to your album launch.

Yeah, that song is Electric Worry.

AU: It has a bluesy feel, are you playing more guitar on this record?

I play way more guitar on this record. Portions of the Electric Worry song are from a blues song called Worried Life Blues by Mississippi Fred McDowell. We got attracted to that music from listening to a lot of that so it was really natural. A lot of the old classic rock bands like Deep Purple, Led Zeppelin and Black Sabbath always went about taking blues and just amplifying it.

AU: Well taking a heavy bluesy riff is that how your songs start out?

Yeah pretty much every single song starts as a riff, one guy plays, then JP puts a beat to it. That's how we have always done it and I can't think of any other way to do it, sometimes it will start with a beat then we will put a riff to it, but for this kind of music the riff is the blood of it.

AU: How did an EP like Jam Room come about?

After doing Elephant Riders we wanted to record an album right away but were really frustrated with the label as far as putting out another record. We did that record in two weeks, even if it was weird or quirky that was alright. We had to do something like a freak out cause we were so frustrated with the record label at the time. That's why it is the weird strange orphan child that it is.

AU: Yeah it sounds like it was the offspring of some of your other songs.

It was the offspring of other songs and it was the forerunners of songs to come. It is probably the closest thing we have to releasing a practice tape. There are some good songs on that.

AU: So for the rest of 2007 you guys are touring hard, hope to see you back in Canada?

I am sure you will, thanks for the opportunity, late.

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Talking to Mr. Wright of NoMeansNo

by Lindsay Kasting

For a local band, NoMeansNo don't seem to play too many local shows. But they finally were, and I was pumped. These dudes are old, but they're still touring the world and ripping it up. The brothers Wright started the band in 1979 in their parent's Victoria basement and have released countless albums, the latest one, "All roads lead to Ausfart," being released last year. I met up with Rob Wright before their show outside the Red Room in Vancouver. He started off talking to me about touring locally.

Rob Wright (bass & vocals): I hate going to Lethbridge. Good shows, but it's really windy and dry. Suffocates you. Love the casino.

Absolute Underground: What do you think about Lethbridge as a town? I hear there's a lot of serial killers that have come out of there.

RW: It's a rough place, I think every time we go... actually we don't play Lethbridge per se. We play Colville, which is like 15k further down the highway towards Taber, and that kind of rocks. But for a small town their pretty drunk and disorderly. Always fights. Youthful exuberance. And ah... I went to the Denny's at 3 o'clock in the morning and there was a whole convention of basketball players from out of the province in town for a tournament... all liquored up. It was a zoo! It was just hilarious! Liqueured up teenage basketball players. Having a great time in Lethbridge at the Denny's. It was silly.

AU: So I heard you've volunteered at Insite (Vancouver's Safe Injection Site). That true? You want to talk about it?

RW: I actually worked there for a short time. But unfortunately, I myself am bipolar, and at that time, it kinda got to me. I was changing medication and stuff like that, so I stressed out with it. Then we had to go on tour and I just kind of gave it up. But I found it really interesting. But that job also involves working in the hotels down there, which are 12 hour shifts where you're kind of a policeman as well as a hotel teller. I like the Insite place a lot. Even in my short time there, every day they saved a life in there. It's so stupid that people are like "your giving them a place to do drugs." Yeah, well would you rather them do it in the alley? where they'll get ripped off, OD, find 'em later. That's a better idea? People are so stupid. They're kinda strapped for cash now, I think. I hope they keep it going. I know there's big pressure for them not to, especially from the States. They don't want any kind of drug reform on the continent, and that's big pressure.

AU: You got quite the tour lined up hey?

RW: I forget, we haven't done a new NoMeansNo album in like 6 years now. And I forgot, once you make the record, what do you do? Do a tour of the fucking world again! So we have 4 European tours before Christmas. It's insane.

AU: What are you looking forward to the most about that?

RW: Getting home for Christmas. [Laughter] Nah, it's gonna be fun. The only thing about it is the travel is just same old same old. It's everyday, and you don't see anything. You're just rocketing from one black hole club to another. Every now and

then you get a little time off, but you really have to push to do anything, 'cuz as soon as you get a day off, you just want to sit, have coffees and veg out. The good thing about touring is you meet a lot of people on a work basis. Not just talking to the local waiter or train station master or tour guide.

AU: People involved in the scene.

RW: Yeah, the people who are working the clubs, and you stay with these people. It's a very real way to travel. That's kind of neat, especially in the farther afield places like Finland, or we're going to Estonia this time and Latvia, and we're going to Russia for the first time. We're going to Moscow, St. Petersburg.

AU: I heard something about you guys doing a mini-tour last year in Haiti or something?

RW: [Laughter] Let me warn you, anything you get off that fucking website is a lie. www.nomeanswhatever.com [more laughter] There's more disinformation there... some day we're gonna put something true and no one will believe it, 'cuz it's so full of bullshit. No, we've never gone to the Southern Hemisphere, which is too bad.

AU: I definitely noticed in your tour history, it's lots of Canada and the States, obviously, but then a lot of Europe, too.

RW: Well, we get the biggest crowds and the most attention in Germany of any place we go. And in Italy. With that tendency, we should've gone to Japan a lot more, 'cuz it's the old axis of evil. Old axis powers really really enjoy NoMeansNo.

AU: Why not? When d'you think you're gonna go to Japan?

RW: We've been there once, and that was a really really good experience. We went in '97, but we only did about 5 shows. Two in Tokyo, one in Osaka, one in Goya... maybe we only did four shows. Well, you know it's just brutally expensive to get there and the underground scene there is like, way underground. There's a big divide between commercial and underground music

there. And if you want to do the commercial thing, you gotta do a big show biz thing, and you're dealing with like organized crime. It depends though. If you're Napalm Death, you can still go over there and play. They still play to full concert halls. If it's part of your look... yeah it's a weird place. Although the people we met were just unbelievably good to us, and the food was unbelievably good. Tokyo was amazing place to be. It's like a big theme park.

AU: Was that your favorite part of Japan?

RW: Well, the one I saw the most of, anyways. You don't really see much. You see the highways, and you see the clubs.

AU: Something else that kind of interested me, around Vancouver, anyways, is the venues you guys choose...

RW: [laughs] I think we've played every different venue. We used to play the Commodore a lot, but back then it used to be a front for the Hells Angels, but then they sold it to Sony. I preferred the Hells Angels, actually. Then we'd play the old Stardust for a long time before that finally went under. Boy was that a grease pit, though. I'm sorry for the people who drank the beer there, because they never cleaned the lines. Is it even the Stardust I'm talking about... Starfish room! Stardust... I've got an old song on my mind. Now we've played Richards a couple of times. That's okay, but it's sort of a queer kind of venue. This is our first time in the Red room. We've played every other... we've played the Brickyard, played a whole bunch of booze cans when we first started.

AU: Where to next?

RW: I don't know. I try to keep out of the business. People ask me where we're touring next... "uh, I dunno, ask Tom, I just get in the van... Drive me where we're going. Or just show me where we're going, I'll drive."

AU: Any last remarks?

RW: Never trust a rock star. [laughs]

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TRAMPLE THE WEAK, HURDLE THE DEAD

by Krystal Koffin

New York grindcore merchants Skinless were formed in 1992 by vocalist Sherwood Webber and guitarist Noah Carpenter. Undergoing countless line-up changes early on, the band finally stabilized with the arrival of vocalist Jason Keyser, bassist Joe Keyser and drummer Bob Beaulac. Prior to recording 1998's independently released *Progression Towards Evil* debut, the album scored high marks with both fans and critics, and constant touring behind acts like Mortician and Incantation led to a deal with Relapse Records, for whom they recorded their second album, *Foreshadowing Our Demise* in 2001. By then, the band had begun adding discreet melodies and varied rhythms to their once furiously full-speed assault. The 2003 release *From Sacrifice to Survival* (featuring Origin drummer John Longstreth temporarily stepping in for the sessions while Dulac tied the knot) took this evolution even further. In 2006, leaving the experimental traits of *From Sacrifice to Survival* behind, they have settled back into their older brutal death grind with the new release *Trample the Weak, Hurdle the Dead*. With a now stable line up and still constant touring there is no stopping the brutality.

Krystal Koffin: I am here at the Skinless show and I am sitting with Noah Carpenter. So, how has the response to your new album, "Trample the Weak, Hurdle the Dead", been?

Noah Carpenter: The response has been great. Probably the best reaction we have ever had from one of our releases. I think a lot of our old school fans are glad that we are back in the really heavy direction because are previous album became a little off track and a little more experimental. So, we wanted to come back with heavier in your face stuff and that's what we did. People seem to be loving it.

Krystal Koffin: You have been on tour for awhile now, how has it been going so far these past few months?

Noah Carpenter: Since the album came out, we have been pretty busy. We did a stretch in Canada for about a week in early August in Eastern Canada. We went to Europe right after that and now we are hitting Canada from East Coast to West Coast. As soon as we get home from this, we are going to Australia and New Zealand. As soon as we get back from that we are touring the East Coast of the United States. So, it has been relentless for us.

Krystal Koffin: How do you like playing in Canada?

Noah Carpenter: Canada has been great. Before last year when we came across with Deicide, we had only been doing Montreal and Toronto over and over again. So, it's good to see the whole country. We are happy we get to see it and it's a beautiful country I have to say. Your cities are too far apart, too much driving (laughs).

Krystal Koffin: Has it been hard to tour as much as you have been in the time that you have been together?

Noah Carpenter: I think we all love to do it and we wouldn't be doing it if we didn't want to. Sometimes it's tough to be away from home and friends and family but we love to do it. Mostly we do our big touring after an album comes out and then next year we will lay a little lower and take a few months off. You know to support the album and to promote your self properly you have to go out there and tour as much as you can.

Krystal Koffin: How has it been having Jason as your vocalist replacing veteran Sherwood Webber?

Noah Carpenter: Well Jason has gone above and beyond expectations. I know I would see message boards where it would be saying that "Skinless is done without Sherwood Webber, they're nothing". So we wanted to get a singer that we knew would kick ass. I think the band is even improved getting Jason. Everybody was worried about losing Sherwood. That's another reason we wanted the new album to be super heavy is to prove that we could come back and do it without Sherwood. I think that we defiantly did that. People seem to be happy with it both live and on the album.

Krystal Koffin: How has it been working with brothers, as far as sibling rivalry goes, for the last 2 years?

Noah Carpenter: I don't see anything like that. They're both super cool, laid back guys. There have been no problems. I think we all get along great. We have a new drummer now Chris Mahar, which has fit in perfectly. Everybody is having a good time and we are all friends

and its going very well. I think it's the smoothest four that we have ever had in Skinless as far as every one getting along and even the onstage performance.

Krystal Koffin: As you mentioned you have a new drummer Chris Mahar drumming for you now. Since Bob Beaulac has taken leave from the band, do you have plans to have him back in the future?

Noah Carpenter: Bob left this time because he and his wife had a baby, so this might be it for Bob. Bob for the last few years has not been able to commit to major touring like we are doing now. He's able to do a few weeks here and there. We have had a few tours set up for several weeks in a row and Bob just can't do that. I feel it's time to find a permanent replacement.

Krystal Koffin: Do you find that your new drummer is adequate enough?

Noah Carpenter: Yeah, definitely. He's kicking ass back there behind the kit. Plus he is one of the nicest guys that you could ever hope to meet. So, it's been going good.

Krystal Koffin: The new material is reminiscent of your old sound from your first two full length albums, "Progression Towards Evil" and "Foreshadowing Our Demise". Was this due to the direction that the last album, "From Sacrifice to Survival", was taking?

Noah Carpenter: When we did the *Sacrifice* album, we all felt trapped in the death metal box. We wanted to try some new things. When it came to this album, without Sherwood, we wanted to come back with the old sound but try to do it even better and try to be as heavy as possible and in your face. It's the album that I think a lot of fans wanted when, "From Sacrifice to Survival" came out. So, we wanted to give it to them now.

Krystal Koffin: Why did you choose to put clean vocals on your album "From Sacrifice to Survival"?

Noah Carpenter: We felt trapped and we were all in the mood to try some different things. I even have an acoustic guitar song on there. Us wanting to experiment, we had a producer who gave us a real clean crisp sound. We had a drummer that was completely wrong for the kind of style that we do. It was a combination of things that made that album kind of strange. We are proud of it for what it was but it wasn't truly as much a Skinless album as the rest of them are.

Krystal Koffin: You do a cover Black Sabbaths "Wicked World" on your new album. Why did you choose to do a cover of that band and that song?

Noah Carpenter: We could all agree that Black Sabbath is a band that we



all like. As far as choosing "Wicked World", we didn't want to do "Iron Man" or "Paranoid" you know songs that have been done a million times. I was listening to "Live at Last" one day and I heard "Wicked World" and I thought that was a song that we could pull off in our style and not ruin a Black Sabbath song hopefully.

Krystal Koffin: How has the response been to the approach in doing to cover on your album?

Noah Carpenter: I knew when we did that, there would be people that would think it's great and there would be people that would hate it. No matter what you do that's going to be the case. Even with the new album going back to the old Skinless style, some people were disappointed that it didn't sound like "Sacrifice". So, you know sometimes your damned if you do and your damned if you don't but the response to "Wicked World" has been great overall.

Krystal Koffin: Your DVD "Skinflick" came out in 2004. What does it feel like to have a DVD out?

Noah Carpenter: When we look back at "Skinflick", we consider it as a time capsule of our time with Sherwood as a vocalist. I think it's a way for people that haven't seen Skinless live to be able to look at the DVD and see what were all about and maybe next time will come around and see us. It shows the fun side of being on tour and the antics. We are not all super serious like a lot of death metal bands are, we try to have a little fun too.

Krystal Koffin: What are your plans after the tour is over?

Noah Carpenter: Go on another tour and another tour after that. As soon as those are done we are going to take a few months of next year off and maybe write a few more new songs.

Krystal Koffin: Do you have anything to say to your fans?

Noah Carpenter: Look for us on www.myspace.com/skinless because our regular website sucks. Hopefully we will be back through next year and we will see you all again.



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AU- Who called it the Cracker Box?

Jay: That was Liz, my partner. She had an art gallery/jam space & that's how we met, we started playing in the gallery and then I needed a partner to do this restaurant & figured she'd be great for it. She has a lot of energy. We've just been together ever since. The 3 of us will be running the place at first, getting it off the ground and then we'll try and help some of our friends that need jobs.

AU- Support to locals for sure, so are you guys planning on featuring local artists?

J- I think we are going to have some paintings for sale but I'm not sure, and Liz would be more of the person to talk to about that, do you want to have a couple words with her?

Liz- Well more or less it is going to be more like a "personality" gallery. What its going to be is like, shackles on the wall, little rings and chains, matching arm shackles up there, photo op things, everyone can go and get up in the shackles, and I just think there's a lot of exhibitionists in town. My idea is to have cracker plates too. I liked the cracker theme, cracker was always so funny to me, joking about crackers and like "CRACKER BOX!!!" and that kind of brought it on, I'm gonna make it legit by serving all these cracker plates.

AU- That's awesome, you're going to specialize in the cracker plates. So that's kind of the whole premise for the place?



AU- Cool man

Liz- Brad Lambert [drummed for like Beauticians, Sarcastic Mannequins, McKenzie, drummed with JP5 last night] came in, sat down and suggested we make all of the musicians favorite recipes and I think that's a great idea. You know have the Dirty Kurt burger & the so and so with fries.

J- I want people to know that I am down with a healthy choice menu.

AU & company - Ba-hahahahahaha!!!

Liz- I think it's going to be Vancouver's first punk rock, kind of restaurant. We have so many crazy ideas right now. We're going to have 2 soup pots, one is going to be like "loser" and like my soup is the winner because we had a flavor off thing. He wanted to do pub grub, so there's a small conflict in the kitchen because I hate pub grub right. I like hippie food ya know, and like a big fat pile of macaroni and cheese and salad, or some fucking pickles and cheese balls & salmon so I'm gonna do that type of shit right.

J- No seriously, I know this is going to work and I know people will eat this shit. Ya know it's gonna be good food, not the Healthiest food to eat, but I am down with eventually making this place make more health wise choices, ya know what I mean? For me to lose the money I put into this place trying to do some fucking tofu sandwich, ya know, I'm gonna lose my shirt and & it's not gonna happen.

Liz- Ya know the smell of GREASE isn't appealing, like frying onions and chorizo with some garlic ya know might be a little more appealing than a big fucking bun and hamburger.

AU- I'm sure the flavor off will settle everything.

Liz- Fuck yeah! The flavor off! I'm gonna win it. [intense, evil laughter and talk of fighting and shackles, and more group laughter]

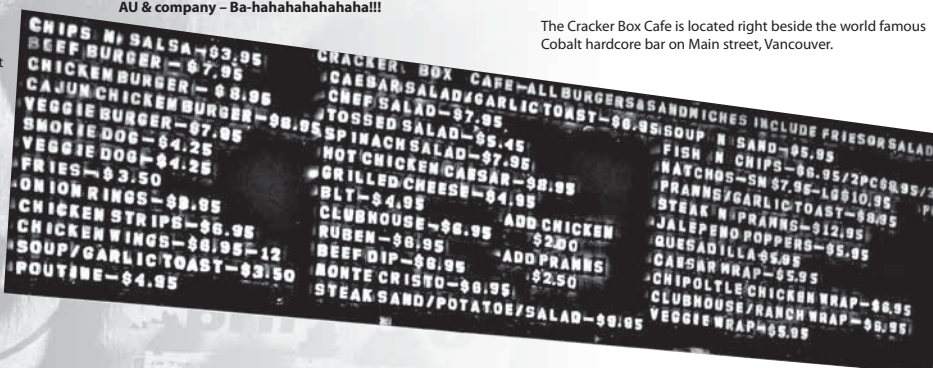
J- Not only am I a great server... I am a woman beater.

Liz- Everythings cool at the Cracker Box right, ya know? We're fucking crackers, were like, all good.

J- We are trying for June 1st opening, pending an inspection.

Liz- We have everything you want, we have some grease and some healthy choices. Come on down.

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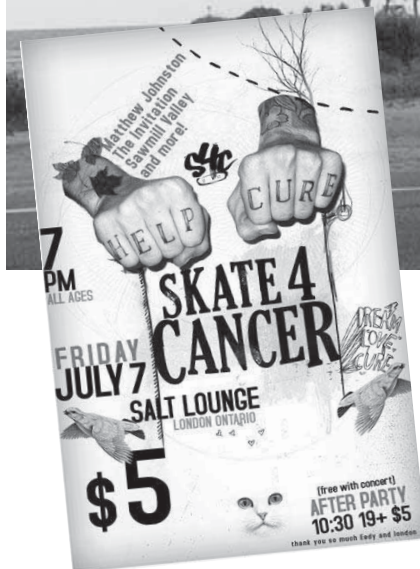
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Rob Dyer, 23, from Toronto is Skateboarding across Canada and is touring with a couple of bands beforehand to promote his skate. In 2004 Rob lost his Mom, best friend & Grandma to Cancer all within a short period of time so he decided he should take action. He skateboarded from LA to Toronto in 2005 stopping at different schools along the way to take the time to talk with the Youth about Cancer. After that Rob decided he should involve his passion with music.

He organized a benefit show with City and Colour and raised \$9,000 and since then has been on tour with Alexisonfire, Warped Tour & Bamboozle to promote Skate 4 Cancer.

Currently Rob is booked up until the middle of 2008. In this time he will Skateboard across Canada, talk to schools all over North America, tour with the 2007 Vans Warped Tour & make his way to Australia to Skateboard across the country.

Learn more about Skate 4 Cancer at www.skate4cancer.com or www.myspace.com/robdyer



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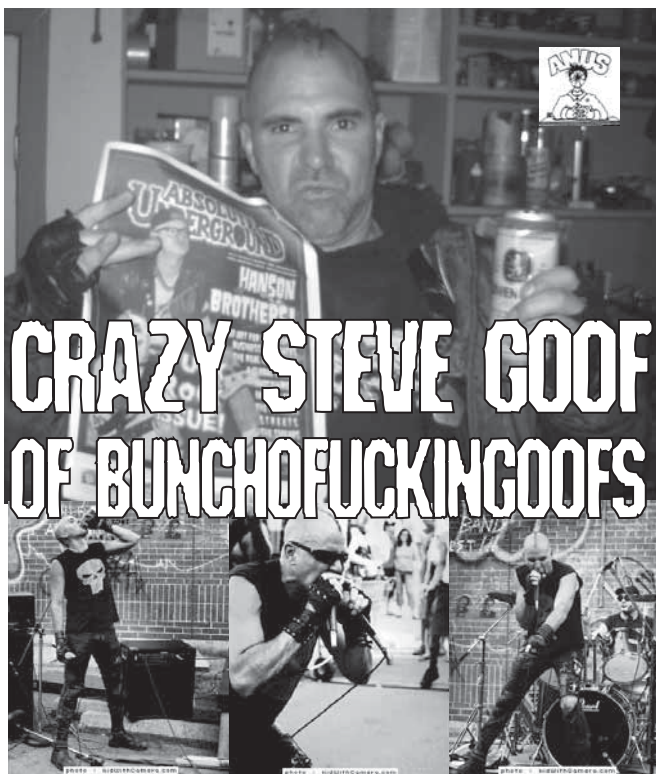
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I stroll into the heart of Kensington Market, Toronto, one of the most diverse neighborhoods in all of Canada. I'm already in fine form after a patio full of beers and a nice sized brick of hash, yet the real fun is about to begin. Like hundreds of times in the past, I am here to enjoy the chaotic destruction of a band that has dominated the Toronto Punk scene since that legendary 'dare' back in '83, The BunchofuckingGoofs.

The basement of an old house is packed floor to ceiling with treasures that Sanford and Son could only wish they had. I climb through a cloud of pot smoke and enter a barrage of beer fueled music topped with the aggressive barking that can only be Crazy Steve Goof. He is the epitome of informed opinions and a master of communication. He is rock hard and his 'Drink, Fight, and Fuck' philosophy sees no signs of slowing.

Crazy: 'Hey fucker! Want a Beer?'

...I'm asked as a fat oil spill is shoved in my direction. As I wave the air hoping to see through the fog, I am surrounded by Kator on bass, The Goose on drums, and Fetus on guitar; it's the latest lineup. Just as I cracked the ice cold tallboy the P.A. popped, fizzled, and died.

Crazy: FUUUUUUUUCK! That amp has been solid for over 20 years! Why now?!

Goose: That's it! Punk Rock is officially over!

...but the interview has just begun. What would you like people to read about?

Crazy: Just how fucking sad, pathetic and ignorant they really are.

Goose: I want them to send me money. If 25 million Canadians sent me 1 dollar I would have enough to hitch a ride into space with the Russians!

Where can they send donations?

Goose: The Goose c/o the Niagara House of Drumming Cats, 135 Niagara St. Toronto, ON, M5V 1C6.

You do realize that the reality of receiving money from Absolute Underground readers is nil at best, and the probability of receiving other strange objects in the mail is very high?

Goose: Mmmmm, dirty underwear!

I'd say you'd be LUCKY to get dirty underwear, but I'd bank on other nasty packages to arrive soon after this goes to print!

Where has the band played and what future plans are there for BFG?

Crazy: We have done all of Canada a few times. The US is totally out of the fucking question since I have had a criminal record for most of my life. With a new CD on the way we will eventually make it back out west and then hopefully to Europe. I was just in Thailand and was blown away there was actually a punk scene there. Its fucking crazy 'cause the scene is only like 4 fuckin years old and yet the show I went to had like 500 people and they just went fuckin crazy all night long. One band was that 'kick and punch the air' type hardcore act, the next was a real fucking old school punk rock sound, the next was grindy but whatever it was, everyone was totally into it. I was so impressed that at this point I want nothing more than to get the Goofs there for a Southeast Asian tour, as I am sick as fuck with the punk scene here.

What do you consider is the 'punk scene'?

Crazy: To me, the punk scene is a tiny little underground where people who hate the world hang out and spit at the world around them. It has nothing to do with music. I have never considered myself a fucking musician or a fucking artist. I mean, I am just a mass murderer who found an outlet for my aggression. I use my music to deflect frustration that would otherwise have me walking down the street and killing as many people as I can. The original idea was that there were no set rules.

Let's talk about the new recording. What can we expect to hear about this time around?

Crazy: Same old shit, you know...

Goose: dumb chicks that want to get knocked up.

...Consumer fucking assholes, losers that play the system for measly coin, jail fucks that just can't seem to stay out, junkies, crack-heads...

What happened to Planet Kensington (/the old Greeks)?

Crazy: The lease was up and the owner decided after 22 years that he could get more money from somebody else and he took it back. It totally fucking sucks!

So now where do you hang out?

Crazy: Any street corner, on the streets is where I belong. Not much has changed.

www.bunchofuckinggoofs.com

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GENITORTURERS

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TRUTH OR DARE?

Interview by Ira Hunter

Originating in Orlando Florida, Gen gave birth to the concept of Genitorturers while in college studying pre-med. Gen's concept was to bring the audience into the music and performance. The Genitorturers cut their teeth, honing their music and live show initially in the early 90's Florida "Hardcore" music scene.

In 1993 the band caught the ear of Miles Copeland owner of IRS records, who had discovered and created careers for acts like REM, GoGo's, The Bangles, Concrete Blond and STING. He was drawn to the band whose live shows were becoming infamous. Upon witness-

Lead singer Gen has even been the subject of a feature film "Preaching to the Perverted" a fictional account exploring her life and exploits.

Earlier releases have included the cd "Machine Love" which includes "Touch Myself" produced by Dave Ogilvie (Skinny Puppy, NIN) and Rob Zombie producer Scott Humphrey.

The bands most recent ep release "Flesh is the Law" includes the tracks "Lecher Bitch", "Guns Are Good", and "Terrorvision".

I tracked down the uber hot Gen after her scandalous performance at the Red Room in Vancouver.

AU: Who came up with the name Genitorturers?

Gen: It's a coincidence that my name is Gen. I got a card called 'Know Your Hot, Hanky Colours' at this gay, leather sex shop. In the early nineties, late eighties there was this whole thing about bandanas in the gay community. If you had a black bandana on the right side you were an S&M top; on the left, vice versa. A purple bandana meant you were receiving genital piercings, or 'genitorture', on the right or left whether you were a top or bottom. Our first record was purple, so that's the name we got.

AU: That album was called...

Gen: '120 Days of Genitorture'; a take-off of Marquis de Sade's, '120 Days of Sodom', which was a big inspiration. When we started in Florida, the land of Disney World, there was a lot of controversy around our band, similar to Marquis de Sade who was put in prison for his works. I titled it that because it was kind of a female parallel in theme.

AU: What's some of the craziest shit you've done on stage?

Gen: One time we had a guy in a humbler, which is a curved piece of wood with a hole in the middle. You bend a guy over, pull his balls back, then wedge it together and lock it so he can't move. So he's stuck there, and we do all this crazy shit to him, do an enema, etc... until the very end. The last line of the song is, 'I'll kick ya kick ya kick ya yeah' and I do this fucking running NFL kick, Kaboom! The humbler breaks in half! Pieces are flying everywhere! It was just two-pieces of wood breaking in half, and his balls were just white. The whole audience gasps, and he's just boom. Out. He's hanging there, then he comes to and goes, 'Yeah!'

AU: Is that on the new DVD?

Gen: Oh Yeah. I'm always surprised by the show, though. A lot of that comes from the fans. If you looked around tonight, there's a lot of different age groups and people who are into punk, techno, industrial, and glam. It's really cool because of so many different kinds of folks. I encourage participation, and when the crowd is creative, fun, and

exciting the show gets really out of control.

AU: Like the people that come all bloody?

Gen: Yeah, or in New Zealand, a guy was like, 'Hey man, I got some one for the show', so I look over and there's a girl bent over, spread eagle getting genital piercings. Next thing I see, our Judge character has his fist like, up to the elbow... go to our website and you'll see. We do all kinds of shows including all-ages. I'm influenced by Alice Cooper and the Plasmatics so I really like that kind of punk energy, but more theatrical.

AU: Your performers couldn't cross the border so you used local talent. How did you get it together so fast?

Gen: I bring all the costumes and have a choreographed storyboard I go over with them, then we decide who will do what. The girls are very good burlesque performers. They know what to do and just go up and interact with me. It's like dancing.

AU: Tell us about the new DVD.

Gen: It's called 'Society of Genitorture' and will be a first for us because it's gonna be live. The other one is a weird, fetish, three part trilogy kind of thing with just our soundtrack. We've never done a live DVD, so this is really cool because it has a lot of live performances and new songs. It's gonna have a lot of brutally twisted hidden easter eggs. If you're a society fan club member you're gonna get a code and be able to find these little easter eggs and they are wrong! I mean really, really wrong! It's gonna be fun.

AU: How did you hook up with Evil "D" David Vincent the bassist from Morbid Angel?

Gen: We met years ago when Genitorture was a three-piece. I was a bass player, until our singer quit, so I started singing also. When I decided to be more theatrical I would get guest bass players to come in for shows. He was one of them. He joined, then we got married. We've been married for twelve years. He's been in and out of this band as well as Morbid Angel, now he's doing both.

AU: What do you think of Kill Allen Wrench? He's the one who told me about you guys. I came tonight, because he was like, "You have

to see this band'.

Gen: We love Allen Wrench, he's just this crazy guy. I met him when he had a band called 'RoadWhore' which he flew out to open for us. RoadWhore was awesome because Al from White Flag is in it as well as these other people that were out of their fuckin' minds. Like, people were taking LSD and running away and jumping in trees. We lost the drummer, then found him hiding up a tree. It's crazy shit. Allen Wrench is a very talented, very good songwriter. I really like his songs. Good friend, known him for years and years.

AU: Now, what's going to happen on the New Years show, with the bigger stage? Do you do suspensions and stuff like that?

Gen: Like I said, every show's different.

www.genitorturers.com



ing the power of the bands live show which included a music style which crossed over from hardcore punk into metal with industrial electronic elements, the band was offered a record contract and set out to record "120 Days of Genitorture".

Suddenly the Genitorturers were everywhere VHI, Fox News, Hard Copy, HBO's Real Sex and Playboy TV's "SEXCETERA". They even got 12 pages in the May 2004 issue of Hustler magazine. Extensive touring have garnered them a devoted fan base worldwide. A growing number of "GENHEADS" travel to repeat shows and fight tooth and nail when the band auctions off their annual "EVENING OF TORTURE".



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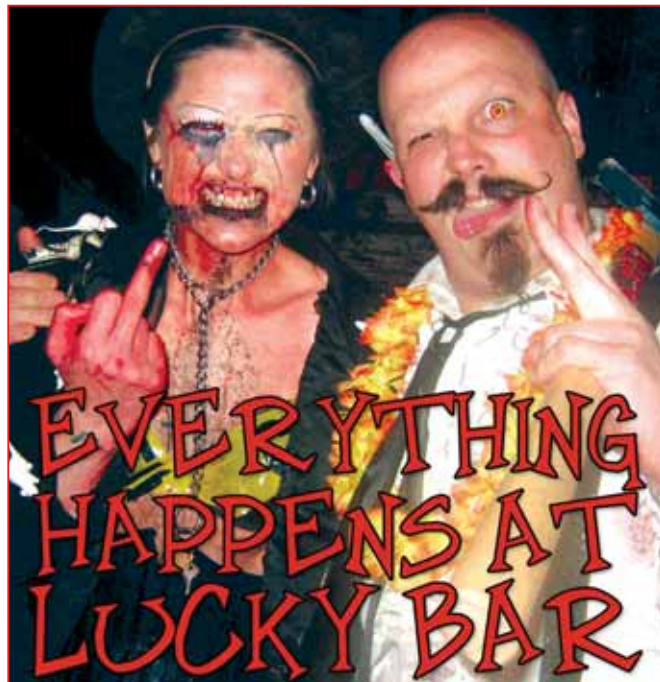
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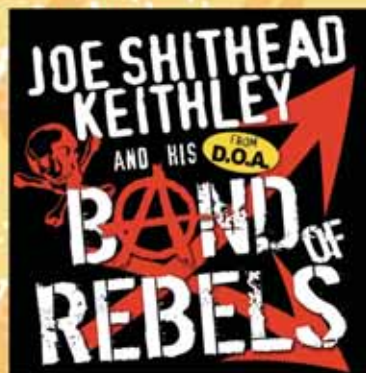


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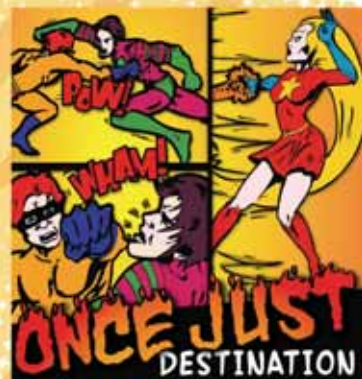
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Band members consist of....

Mattski - drums, percussion, vocals

Bob Froese - rhythm guitar, vocals

Sunny Dhak - lead and rhythm guitars, classical guitar

Maapee - bass, mandolin, harmonica, backup vocals

Everyone has played in well-loved bands before which include Goat-sblood, 3 Inches of Blood, and S.T.R.E.E.T.S.

Here's a little Q & A with Maapee of PRIDE TIGER....

Dizzy: You guys' music is called boogie rock all over the place -- Is that what you guys prefer or what would you call it?

Maapee: I think at first we were calling ourselves, and people were calling us, boogie rock because it's an easy way of describing the music we were playing at the time. But we just recorded an upcoming record that has different influences in it. Not so boogie. There's a lot of pop involved, and a lot of harder riffage songs, so I guess I'd just call us rock music.

D: Is anybody playing in any other band now?

M: No, I think Matt is still playing with Goatsblood from time to time, but we're all pretty busy with this band. It doesn't leave time to do much of anything else without becoming total losers without any social lives.

D: The music you guys make is right tight and you guys really sound like you play well together -- Do you think this band could be a career?

M: Well none of us have jobs outside of playing in this band, so I guess you could say that it is our career already, only we're broke as fuck.

power chords or playing minor pentatonic "blues riffs".

D: I admire drummers who sing because I think it's a difficult thing -- How did you guys decide Matt would be the singer?

M: Well at first we had like 7 or 8 ideas for singers, from friends, to random dudes at Wendy 13's Scaryoke, to hobos on the streets that looked cool. No one could do it, or else we didn't want somebody who wasn't a total bro to be in the band. But we'd always go to karaoke, and get hammered and sing Uriah Heep, or the Eagles or something. And Matt always had the best voice, so one day I think it was either Bob or I was like, "Matt why don't you try to sing?" He ended up pulling it off and we were like "What the fuck have we been messing around all these months for?" The rest is history.

D: Who writes the lyrics? What's in them? Stories? Jokes? Nonsense? Viewpoints? Other stuff?

M: At first we just came up with silly titles and then basically sang around them. At this point it's Matt and Bob writing them. They're stories about life, love, rocking and rolling. Getting lost in vices.

D: You guys like to party -- So can touring be a pretty fun time?

M: Yeah touring so far has been a blast. At first we were so piss poor that we'd have to go to grocery stores and scoop some bread or cheese or something. We couldn't afford beer, but there was something that was somehow fun about being piss poor, and on the road. It made playing the shows that much more of a survival issue. We knew that we'd get some free beer at the gigs. Plus our roadie,

Masa, had all these psychedelics on him, so that made things pretty fun. But for the last while we haven't done that much touring, cause we were down in L.A. recording.

D: Who tends to come to your shows? What's your audience like? Does it vary a bit with the region?

M: Yeah we'll play here or San Fran, or Toronto and it will be bangin' but small towns like Hamilton, there will be like five 15-year-old dudes there. I think it's the same with most bands that aren't yet that popular. Either that or they think we're a gay band. And aren't down for the cause.

D: What would be your ultimate venue?

M: The Cobalt on a Friday night with Bob Seger and the Silver Bullet Band.

D: I've heard you have a very stinky van -- What's it's current smell?

M: Haven't been using it much lately, but I think it's just the stock balls and arseholes stench. Matt's fucking feet however are of a morose rotting flesh odour similar to that of Jamie Hooper of 3 Inches Of Blood fame. So it depends if he's in the van or not.

There will be a new PRIDE TIGER cd out this coming June, it is being produced by Matt Hyde who also produces SLAYER among others. www.pride-tiger.com and myspace.com/pridetiger

- Dizzy -



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TEENAGE HEAD TRIP

The band out that put Canada on the punk rock map, the legendary Teenage Head, took off for their first tour of the West in 10 years. Founded in '76, the band has shared the stage with The Clash, The Ramones, New York Dolls and countless more. With undeniable influence to the rock n' roll scene and a wild stage presence, this is a band that makes an impression. Absolute Underground writer Erik Lindholm caught up with Teenage Head guitarist Gord Lewis days before the tour to get the low down on the upcoming album with Marky Ramone, the interrelated nature of music and the future of Canada's longest running punk band. Read on and shake it up!

AU: Let's start it up. Who are you?

Gord Lewis: Who am I? Gord Lewis, guitar player for Teenage Head.

AU: How's the tour going so far? How's the response been?

GL: We haven't started yet [Western tour], we're still in Hamilton. We're doing the 4 days starting the [May] 10th, going to Calgary, Edmonton, Vancouver, and ending in Victoria on the 13th. We've been playing a lot of southern Ontario, we always have, but this is the first time in 10 years we've been headin' out there. We are looking forward to it! Lots of interviews, and everyone seems really interested in the whole thing. They feel it.

AU: That's huge. Your music is really energized, and I wondered do you find the crowd is mostly from the early days, or are you getting a lot of new people in?

GL: There's a mixture, but it's mostly fans from the early days. People that have been and saw us before. You know, we got a lot of people where we played their high school. That's cool. They know the songs, and have real positive feeling about the music and the band and that's the feedback we've gotten – that's one of the reasons why we're still doing it, to be honest. We've tried a few times to pack it in, but we've been together for so long, but when you talk to some of the people, you hear the music is really important to them, it feels like you're accomplishing something. It shows the power of music, I'm learning every year of my life how powerful it is.

AU: What are some of the roots of Teenage Head and people you drew influence from? I hear shades of rockabilly, The Rolling Stones, The Stooges, Ramones – is there any people you still look to?

GL: Definitely The Ramones – in every way. Their longevity, how prolific they were as songwriters, the whole way they conducted their business and the amount they recorded and the songs they put out. I miss The Ramones. They were the last band that I used to look forward to! Like I was a kid, I'd wait for the album to come out, and check the record store everyday to see if it had come in. They are the last band I did that for, so I really miss them.

New York Dolls for sure, Iggy and the Stooges and there's the rockabilly influence – Eddie Cochran, Gene Vincent, Elvis and it's a mixture of all that.

And we got that from other bands too – New York Dolls did Bo Diddley – it was getting to know the bands we really liked and seeing what their influences were.

Everybody gets something from somebody, you know? I basically got a lot of my guitar playing from Johnny Thunders and I'm sure he got it from someone else. It's a very community type of thing when you start going into your influences.

One major influence a lot of people don't know is Dave Brock, guitar player of Hawkwind, the space-rock band from England. And he was the first guy to get that real distorted sound, that real buzz-saw guitar – and to the point that The Ramones, Johnny Ramone, based his guitar tone after Brock.

AU: One band that always sticks out as rock n' roll for me is Motorhead – and Lemmy came from Hawkwind.

GL: That's right, I saw Hawkwind with Lemmy in Toronto. They were into the space thing, but behind it all was a really solid rock band. I seen them 3 times, they were that good. I learned a lot of guitar from them.

Then we got into the glam rock – David Bowie and Ziggy Stardust, Mick Ronson was a big influence. Ronson was a classically trained musician – but his rock n' roll playing was tremendous. It was beautiful in its simplicity. So I still go back to all these recordings, and every time I do, I remember how my style came together.

AU: And people want to revisit Teenage Head, and there have been some hurdles with the rights to your releases. Now you've got your own label Lobotronics and support with Sonic Unyon, so is your back catalog, for the fans coming up, is that going to be available soon?

GL: Well actually it is. Our first album was just released, on our own label, distributed through Sonic Unyon. The other two major ones, "Frantic City" and "Some Kinda Fun" are available, through a company in Montreal called Unidisc. So they are available, but a lot of the later stuff isn't. We're working on that. The next project is an album we recorded with Marky Ramone a couple of years ago.

AU: What's that all about?

GL: We were lucky enough to hook up with him when he came through southern Ontario doing a spoken word thing, and at the end of the set he'd play half a dozen Ramones songs with this band he put together – just as a casual thing, just to finish off the night. We got to know him and talked him into recording a few songs with us. [laughs] So we did! It went really well, and we said "how about recording a few more?" "No problem," he said. "I got a tour to do in Russia, when I come back in a month we'll finish this thing off." So we did two songs initially, and another 10 when he came back.

We did it loudest and fastest type of thing, like Johnny Ramone put together for them. We picked the most rocking Teenage Head songs and did



them with Marky – and with two new songs. It's unique and it sounds great. We're hoping to have that out for the summer.

AU: That is gonna be great! What's next for Teenage Head?

GL: We've been together now for 32 years. I know we haven't been out there, but we've been doing this a long time, I think it's time to progress and record some new songs. Every band wants to do that! It's kinda cliché! But two things I love doing are performing and composing. And that's one of the reasons we've all been playing for so long, cause we love performing. Once we do the Marky Ramone thing, we are working towards putting something together on Sonic Unyon, with all new songs. Maybe even a DVD.

AU: There's no reason why not. You've got the hype from the tour. Much appreciation for takin' the time to speak with us, and just wanted to know if you had some closing words for Canadian punk rockers out there.

GL: You never know what's around the corner. Just keep plugging away. Punk rock, it's minimalism at it's best. We all have complicated lives, we're com-

plicated individuals but the one thing about punk rock is that is very simple, minimal and there's an essence about it that is very human. And that's why it's here to stay. So cheers to minimalism.

So the show went down at Lucky Bar on another sleepy Sunday, to the jean-vested, the tattooed, the fans, the scarred, the smiling, the real thing, the people who said "fuck Monday mornings" - the punks! Once The Keg Killers and The Beaumonts got everyone amped, Teenage Head took the stage. Frankie Venom screamed his head off and played a mean harmonica, swillin' beers all the way through with a grin on his face. The crowd was jiving and jostling for position. The band held a wild rhythm, and Gord's solos took us to where punk started and where it is supposed to be – furious, fast, and fun. Yeah, this was pure punk! The grinnin' crowd said it all:

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NEURAXIS



Photos by Derek Brownbridge live @ The Underground, Calgary

by Krystal Koffin

Neuraxis was formed in 1994 in Montreal, Canada. Having released 3 albums, Neuraxis forged a unique identity combining sheer brutality with a melodic and progressive edge. "Imagery" (1997) showcased their early death/grind approach. "A Passage into Forlorn" (2001) introduced a more melodic and progressive side of extreme metal. And with "Truth Beyond..." (2002), Neuraxis raised the bar with a dizzying amount of brutality, melody and technicality. All 3 albums were released in Canada (Galy Records), USA (Willowtip Records) and Europe (Earache Records). Several tours throughout Canada, USA and Europe were completed and established Neuraxis as jaw-dropping live act.

In 2005, Neuraxis remain as progressive and vital as ever with their brand new full-length, "Trilateral Progression". Since "Truth Beyond...", the band's song writing has matured to the point of Atheist-like complexity while maintaining a triumphant melodic edge that baffles and lays waste to most of their contemporaries. "Trilateral Progression" (Willowtip Records in North America, Earache Records in UK/Europe) stands tall as an articulate model for challenging technical death metal that rejects commercial trends and successfully balances a majestic sense of melody with go-for-the-throat aggression. 2005-2006 will be spent touring in support of "Trilateral Progression". Prepare yourself for the nerve-shattering pulse of Neuraxis!

Krystal Koffin: I am here at the Neuraxis show standing with Rob. How are things on the tour?

Rob Milley: The Tour is kicking ass so far.

Krystal Koffin: Your music is both technical and melodic, when composing do you try to put more emphasis on melody or technicality?

Rob Milley: I guess when we write we don't really focus specifically on doing those 2 things. It's more a process of the influences we have. When we write, the melodic and progressive aspect come out in our songs.

Krystal Koffin: What bands did you grow up listening to that would have contributed to the inspiration of Neuraxis?

Rob Milley: Some of my favourites are bands like Death, Megadeth, Carcass, Kreator, Testament, basically Death Thrash type of bands that have good guitar playing in it. The other guys also listen to other stuff too; anything ranging from Black Metal to Grind and even punk.

Krystal Koffin: Is your sound something you have strived for or has it just become something that was through the natural evolution of the band?

Rob Milley: I think it has more to do with the natural evolution of the band. Every time we write new records we want to keep to the roots of what we are doing. We always want to try new things. We combine those two aspects and hopefully it will come out sounding like it's still Neuraxis and still something new each time we put a record out.

Krystal Koffin: It seems to me that although you play metal there is a definite jazz sound to many of your riffs. Is this intended?

Rob Milley: The jazz parts are less to do with the guitars but more to do with the drumming because our drummer Tom studied some jazz and he likes jazz. So, the jazz aspect comes in more through the drums when we are writing. He will do some arrangements that have some jazz parts to it. Same with our previous drummer Alex, who played on "A Passage into Forlorn" and "Truth Beyond". He was heavily into jazz so he brought in that jazz influence to the sound of Neuraxis.

Krystal Koffin: What are your thoughts on the current Canadian Death Metal scene?

Rob Milley: Really, I think the scene is going very well. I think on both sides of the country it is going well. On the East side there is a lot of big named bands now and a lot of bands touring and on the West Coast to there are some really good bands, Strapping Young Lad, Into Eternity, Gremory and up and coming bands. So, it's cool it's healthy on both sides. Now the media is finally starting to catch on and it's good for the scene.

Krystal Koffin: When you tour do you find the crowd reaction is generally the same wherever you play or are there cities that scream just a little louder for Neuraxis than others?

Rob Milley: I guess after doing this Canadian tour we have seen where some of the better spots are. We have a really good response out East like Montreal, Quebec and even the Maritimes is cool.

When we move farther West, Winnipeg is really good, you know I don't want to diss any cities but some cities were less good than others. Then we played in Calgary and that was really good and Vancouver was really kicking. So on both sides it's really good.

Krystal Koffin: Your current tour is with Misery Index and awhile back you did a tour with Necrophagist. You have obviously played with some top named bands in death metal, was there any band in particular that you enjoyed playing with the most and why?

Rob Milley: We love playing with Misery Index, they are probably our best friends. We always hang out with them even when we are not on tour and they come through or when we pass through their city, we will go hang out. The Necrophagist tour was really good, there were a lot of good bands on that tour, Arsis, Alarum and Cattle Decapitation. We got along very well with all of them and everyone treated everyone very cool. It was a great experience and I mean there were a lot of great bands that we have played with. It's so hard to name them all but those two tours were really kicking.

Krystal Koffin: What can we as fans look forward to in the future of Neuraxis?

Rob Milley: After this tour is done we are going to head to Europe and we are going to play with Malevolent Creation and Rotting Christ, so that should be cool. I think that will finish off the touring for the latest album and when we get back we will look into writing a new album and try to get signed to a bigger label.

Krystal Koffin: Do you have anything else to say to your fans?

Rob Milley: Thank you for checking out Neuraxis.

www.neuraxis.org www.myspace.com/neuraxis

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THE★FALLOUT



Interview by Chuck Wurley

This spring I had a chance to interview a band whom I have recently gotten into. I reviewed one of their CDs a few months back in Absolute Underground, and was so stoked on it, I went out and bought their other album. They have not disappointed me, and they have another new one coming this year. Ladies and gentlemen, I present you with Lord Byron from Toronto punk rockers, The Fall Out.

C. Wurley: Hey, this is Chuck from Absolute Underground out in BC. How long have you guys been around?

Lord Byron: We have been together since 97. We have been a 4 piece, and are now down to a three piece.

CW: But it has been the consistent three of you for the last couple of albums, correct?

LB: Yes, that is right. We were putting out independent records before this lineup, but his lineup started putting out albums with Longshot Music, and now we are working with Insurgence Records.

CW: How did you get to be called Lord Byron?

LB: It wasn't my idea, someone thought we should all have punk rock nicknames, and that was thrust upon me.

CW: Kind of like how everyone needed a punk rock handle in Hard Core Logo?

LB: I don't think with my nickname I need to embellish it much.

CW: But it stuck whether you like it or not?

LB: (Laughs) Whether I like it or not. Goes with the graphics on the records, my name appears however Jeremy puts it on there.

CW: I was just saying to someone today, what kind of egomaniac is this guy? Lord Byron??

LB: There is supposed to be some kind of poetic reference there.

CW: Do you guys play a lot in and around Toronto?

LB: All around southern Ontario, more out of Toronto, than in Toronto, and we go as far as Montreal right now. We play anywhere if anyone basically asks us to play. We've been playing New Market, and playing where bands put on shows for food drives. We like to help out where we can, if it's for a good cause. We try to be proactive in the community.

CW: Cool, that is good to hear that there are bands still out there doing that!

LB: It's a positive thing, and it's great to be part of it.

CW: That is really great, lots of people don't give back, and just fuck things up more instead.

LB: Yeah, anarchy and revolution are viewed by some people as a fashionable stance.

CW: I have noticed that on the second album, "What is Past is Prologue", there is a Banksy painting on the cover. (www.banksy.co.uk)

LB: Oh, yeah yeah, Jeremy is a huge fan. Very cool stuff.

CW: He is a fucking brilliant artist. His ability to infiltrate places...

LB: And juxtapose things, the smiley face, with a soldier. A comment on such atrocious things. I think we actually got a review recently that didn't even get the whole concept of the smiley face soldier. It's frightening to think that people don't see the issues.

CW: He apparently managed to paint a wall that separates Israel and Palestine. Something completely untouchable by the rest of the Western world.

LB: That is really putting your life on the line for your art!

CW: Is there a good punk scene out in Toronto?

LB: The scene over the years always has valleys, but it is always pretty good. It isn't as strong as it has been, it all comes down to clubs, there aren't that many great clubs to play right now. A couple years ago we had a great club called the 360, but they closed down. We always find places to play though, there have been a lot of younger bands who rent halls and put on shows. It is good but not like it was 5 years ago.

CW: It goes up and down everywhere, right across the country and the world.

LB: One Vancouver band that we play with a lot is the Rebel Spell. How do they do out Vancouver way?

CW: They are great out here. Really nice people, with good things to say.

LB: More than a few things to say!

CW: Obviously you guys are influenced by some older school punk, like The Clash, Stiff Little Finger, and perhaps the Forgotten Rebels a bit?

LB: I have always been a huge Rebels fan, and I appreciate all kinds of punk rock and rock and roll music. We are older guys so we definitely appreciate the great Canadian punk bands who have gone before us. The Rebels may not be to everyone's taste, and rather politically incorrect, but they are great. But like a lot of great Canadian punk bands, they don't get what they deserve. We actually did an EP of Canadian punk classics. It is out on Longshot, we cover a bunch of bands that never really got their due. A history lesson really.

CW: Any particular authors that you love?

LB: I definitely read a lot, I read everything from Howard Zinn, to Noam Chomsky. On our up coming record, we are all vegetarians now, and one book that really influenced us was Meat Market, by Eric Markus. We actually have a song called Meat Market on the new record.

CW: Anything else to add?

LB: Just that we have that EP of Canadian punk covers out, and the new album coming out, and that we have had a video for "In the Gutter" on MuchMusic. We appreciate your support and hopefully we will get out there to play for you!

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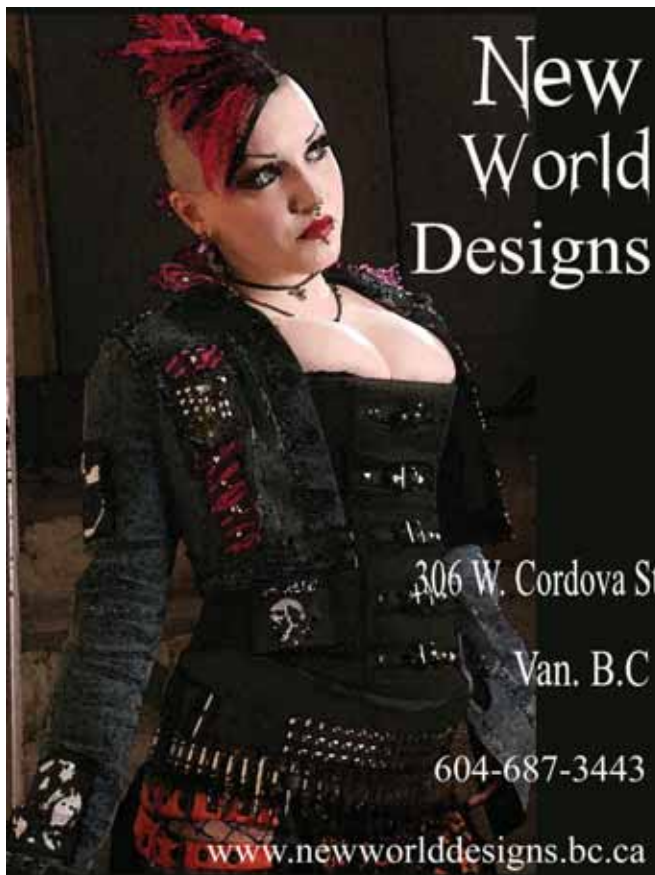
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ONE SHOT LEFT PRAIRIE PUNKS GET WAXED

By Jeff VanHammerElzen

Based in Medicine Hat, AB, the band One Shot Left has created some of the most interesting and complex melodic punk rock out there. Since their inception in 1997 these guys have toured the country numerous times and released several excellent albums. I spoke with singer/guitarist Jeff Barrett recently and asked him a series of bland, monotonous, and generally very dull questions. Sorry about that. I'm working on it.

AU: It's good to see that such complicated and progressive material comes out of a small city like Medicine Hat. What's with that and why are you still living here?

Jeff: I would think that our music is more likely to come out of a city like this because there's less taking our attention away from our music here.

As far as still living here, the cost of living is reasonable so that makes it easier to do what we want to do and go where we want to go. We have friends in bands in bigger cities and it's way harder for them to go out on tour or put out a record because their rent is way higher, making it harder to quit their jobs and go out and tour. I think that living here just makes it easier to do those kinds of things.

AU: Do you tour lots then?

Jeff: We try to as much as we can, yeah. It gets harder as you get older.

AU: Musically you've been compared to such bands as Choke, No Use For a Name, and Propagandi. Who do you cite as your influences?

Jeff: I think those three are definitely influences. We get compared to them just by being involved in the punk rock scene. My mom would never compare us to them, though. Our influences range through everything. I can't even remember the last punk record I bought.

AU: When you're considered to be within a genre like punk rock, does it affect what you're writing?

Jeff: Well, not me, but it does affect a lot of bands. I think the one thing that I always really stuck by was never questioning why you're writing something you are, "This is not punk rock enough"

or whatever. For whatever reason, it's coming out of us and it's happening, so go with it. Obviously there's the songs where "Oh man, I was totally out of it on that one" or whatever, but some of the coolest moments that ever happened on some of the records are things that I can look back at and be glad that we didn't totally trash some of the ideas. I think that's where a lot of the progressive sort of things come from. There is no boundary. Even though some things might not fit into the catalogue of One Shot Left as people know it, we're going to do it.

AU: You recorded the album "Restitution" in Kelowna. What brought you there?

Jeff: It was Travis Saunders, the guy that did our record. That's where he's based out of. We just heard records he was doing and we were pretty excited about the sounds he was getting. Pretty much mainly what sold us on him was his drum sounds and the way that he mixed them. For me personally, throughout the entire time I've ever played music I always thought that Pantera had the best sounding drums in the world. It's amazing. I wanted to be able to do a record where the drums sounded like Pantera, you know, a huge bass drum sound. We heard a record he did and the drums were amazing. That totally set him apart. And what a great place Kelowna is. I'd rather be stuck in Kelowna for a few weeks doing a record than in Medicine Hat.

AU: You've been with Meter Records, based in Calgary, for a while now. How did that come about and what do they do to get your music out there?

Jeff: We've been friends with the guys at Meter the entire time we've been a band. Our first demo tape was in 1997 and that was what they heard. At the time we were young and like "A record label, wow...!" We totally lucked out; if Meter had been a label for longer they would've realized that our tape was garbage. I think maybe they just saw something. We were young and writing fairly progressive music for our age, and dealing with issues that people don't usually start thinking about until later in life. I think that was sort of the ice-breaker.

AU: Is the label run by people that play in bands?

Jeff: Yeah. Dean, he's kind of the head honcho, he plays in The Failure and they release their records on Meter as well.

AU: I read on their website that they have an American office and one in Europe as well.

Jeff: Outside of Canada it's a small operation, someone that can get the records out in other countries if the demand is there. So it's in place, but we're selling the majority of our records in Canada. Their hook-ups are pretty good here. We can get our albums into pretty much any music store in the country.

AU: Your last album, Restitution, is being re-released on vinyl.

Jeff: I've always been a vinyl collector, but it wasn't even my idea. Meter approached us, but we always wanted to put out a vinyl record. I think the timing was right that there were several other records coming out. My initial question was "Are we going to be able to sell 500 records?"; but the response to that was "Who gives a fuck? It's going to be awesome." We'll probably each have a hundred records under our beds for the next fifty years, but it's going to be sweet.

AU: Future plans?

Jeff: I think we're at the point now where we understand the business enough that a lot of things need to be in place to make things work. Earlier on we were like, "Hey, let's go on tour" and then the record comes out eight months before we go out and people are going, "that's an old record" and we totally screwed that up that release or whatever. As we learned those things now we see the whole picture, where if we're going to put out a record now we need to tour in support of it. The right planning can make a record do way better.

Look for their album "Restitution" on vinyl in summer 2007.

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Myspace: www.myspace.com/eves_of_destruction

FaceBook: www.facebook.com/group.php?gid=2338446988

League Board Contact: Calamity Carnage at lunarchix@hotmail.com

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Absolute Album Reviews

The Aggrolites - Reggae Hit L.A. Hellcat Records

Well as you may have gathered already, these guys are a reggae band from Los Angeles, and they are signed to Hellcat Records. You may not however know that before that, three of them were in an instrumental reggae band on TKO Records, called the Rhythm Doctors. Yes, street punk label TKO had an instrumental reggae band, and they were damn good, and now they are back with the guitarist singing. The Rhythm Doctors were better, but this is still damn good reggae. -Chuck



technical (while still maintaining a balance of feel) aspects of the music. -Andrew Ullicki

Divinity - Allegory

Divinity have gone through much adversity on releasing their long awaited album Allegory, finding a new bass player and re-recording many parts to make this album as...excuse the pun...divine as it could possibly be. My pre-sale copy disclaims that these are the "rough mixes", but I'm really not sure how much further Divinity could go in making this disc sound better. Tue Madison (The Haunted, Threat Signal) has given each instrument its own defining place within the wall of etheral passages, no moment is truly sovereign, its counterparts all work together to make every part of this CD as important as it can be. Which means no filler; Divinity have certainly flexed their progressive bone on Allegory, making the 40 plus minute disc beg for repeated listens. Sean's vocal prowess is certainly one that belongs to a versatile acrobat, he effortlessly goes to scat, to croon to shriek all within one thirty second death jingle, reminding me of Townsend at some times, Howard Jones at others. "We will stand the test of time", he beckons, and I actually believe him. Here is a band who look to have peaked with this album - keep the coffee black boys, don't add cream or sugar. -Ryan Dyer



just gets better and better over the years. They remind me of what I liked about metal back when I was in high school, and yet they manage to not be dated. Gross Misconduct hits hard, fast, and with great skill. No screwing around. -Chuck



Life in a Doghouse - s/t Independent

On their independent debut, Life in a Doghouse showcases a surprisingly original mainstream-ish metal sound that reminds me, at times, of bands like Powerman 5000, Three Days Grace, and even Pantera at times. Thankfully, that very thin line between "is influenced by" and "is a carbon copy of" is never even flirted with here, as LIAD is mostly on their own path of punchy, yet borderline accessible metal. In my opinion, this band wouldn't be out of place on Sirius Hard Attack at any time of the day or night. Vocalist Stig has a great voice for this project and his screaming/singing style hits the target every time, which is rare for an independent album from this often mediocre genre. From the opening stomp of "Slave" to the closer, "Ego", this eight song release is definitely a solid effort throughout. Usually when people hand you a CD and ask for it to be reviewed, it's rare to find something that isn't completely horrible. Even without this particular sound being "my thing that I usually like", I'm glad I didn't throw it onto that giant pile of CDs that I doubt I'll ever hear, never mind review. This band is about a thousand times better than I ever would have anticipated. So there you have it...unexpectedly solid throughout. -Jeff "the Hammer" Valentine www.lifeinadoghouse.com



Luciferian Conquest

666 Demo

Van city. The recording I was given was not too clear poor at best. Seems to have some black metal tendencies. Death metal style vocals as well. The music is metal but so muddy it all bleeds together. I would rather see them live I think to give a true review. -bubba



Marilyn Manson - Eat Me, Drink Me

This is not an album to cause riots, to make you sit empty or to make you want to spit on an enemy. It is Manson peering into a mirror, scoping what has made his career what it is, and moving on - simply going with what his mood is saying to him now within the clutch of sexual and narcotic degradation. His emotions are at the forefront. Gone are days of the slashers, the young manstones and the interest in the mainstream. He is clearly looking at his own vices and pondering what he really wants to make of them. More like The Cure or Bauhaus than Ministry or even Bowie, with Tim Skold moving to lead guitar, becoming superfluous in parts with overzealous solos. Manson discusses the self sacrifice of relationships, following the rabbit or the headlight, mood poisoning...all the literary puns are here, but not with the playfulness from Golden Age Of Grotesque or Portrait Of An American Family. This album is a macabre Lewis Carroll interpretation on classic rock, and is without limits when comparing it with your own troubles. It would be a good album to have self loathing, no feeling sex over. If Manson is becoming a Charles Bukowski of rock, I am very interested in seeing what his musings bring him. -Ryan Dyer-ama



Motherfuckers - The Mother of all Fuckers Handsome Dan Records

12 tracks recorded over 3 years with 2 different lineups as well as the inclusion of the 6 track EP "If it aint puke it aint punk" which is long out of print. These guys know how to churn out the speedy, in your face punk sound that made bands like D.O.A.,

Zeke and Dayglo Abortions mainstays in the scene. Nothing groundbreaking here, but certainly worth a listen for anyone who likes the aforementioned sounding bands. Not to mention they have a sweet name as well. These poor motherfuckers lost a member in 2006 to which this album is dedicated to the memory of. -Pablow



Municipal Waste - The Art of Partying Earache Records '07

These Virginia thrashers are back with the follow up to the sophomore album "Hazardous Mutation", and after hearing this record I am sure I missed an intense show when they opened for Gwar earlier this year. No surprise they open with a face melting musical intro that prepares you for the onslaught. These guys have Thrash down to an exact science. Songs about booze, partying, more booze, something called "the inebriator" and a sadistic magician. The zombie BBQ cover artwork is fucking classic. -Paulo



Set Your Goals - Mutiny!

Eulogy Recordings

From the first track I can't decide which genre these guys are trying to appeal to. A lot of blink-182, snotty scream alongs a-la Sum 41 and out of place group hardcore chants litter this 11 track cd. The musical arrangements are creative at times, then slip to the generic very fast. During a song they scream "the point is this! We have something to say! And that is so much more, than any one of you can say, for yourselves" over and over. Well boys, you come across like a snotty full of themselves band and it rings through in your tunes. Paul Vitto



Tiger Army - Music From Regions Beyond Hellcat Records

This is the fourth full length album from California based psych-o-billy band Tiger Army, and it is great. Ironically what makes it great is not just the stereotypical Tiger Army songs. Often by album number four, a band is really set in its way and is often making formulaic albums. This album sees Tiger Army attempting to branch out. They still have songs that are very typical of their already established style, yet they do try new things on this album. Examples of this are the tracks: "As the Cold Rain Falls", and "Hechizo de Amor"; the first of the two has an extremely "new wave" feel to it, and the second is sung in Spanish. If you like Tiger Army, buy this, or if you want to see them trying bold and beautiful things, buy this. -Chuck Wurley



Devin Townsend - Ziltoid the Omniscient

Devin Townsend is a workhorse scientist. The rate at which he puts out quality albums is just astonishing. If I could say that any artist has the Midas Touch, it is Devin, and this album... about a coffee drinking alien no less, laments his place in my little head as the greatest living Canadian artist of my generation. The album begins with Ziltoid demanding the ultimate cup of coffee in the universe, and when denied threatens to blow planet Earth to smithereens with a deathstar-like planet smasher. Being a four dimensional alien, Ziltoid has the ability to travel through time, and coffee is the fuel he needs for it. A human named Captain Spectacular battles Ziltoid, they jump into a hyperdrive, where



Ziltoid attempts to gain a more powerful planet smasher. What will become of Ziltoid, will he just try Nabob? Will Starbucks workers be bred for slavery? Will Ziltoid destroy all of those young hockey players who wake up to Folgers in the morning? Some arrangements on Devin's releases could be considered "cooky"; this whole CD is, and because he cultivated the cartoonish parts of his personality strictly for this, you needn't second guess his prerogative. "It's just entertainment folks." Dynamic rubber dynamite. -Ryan Dyer

Tumult. - The Sik Fux Years

From Vancouver BC, amazing grindcore with black and death metal influences. They seem to take the best of old punk like Discharge and the Accused and mix in metal grates Repulsion and Napalm Death. This is a blasting, grinding, doom filled release. It will be in my CD player for some time to come. No disappointments at all. They rule! -Bubba



The Unseen - Internal Salvation

Yup, sounds like the Unseen. I mean it. Nothing new going on here. -Mal Content

Wednesday Night Heroes - Guilty Pleasures

BYO Records

This is the first release for Edmonton, Alberta's The Wednesday Night Heroes on BYO Records out of California. It is the third full length for the band. The Wednesday Night Heroes play fast street punk and they do it well, and they tour their pants off, so it comes to no surprise to me that they have gotten themselves on a great label like BYO. This album sounds like the Heroes, fast, with lots of "woahs" being sung, and it is very well produced and put together. Yet at the same time, when I listen to it, I can imagine them pulling it off perfectly live, so it isn't over produced. These guys are an AMAZING live band, who still translate really well when recorded. -Chuckles



White Cowbell Oklahoma - Casa Diablo

Slick Monkey

This collective of 9 musicians churned out a down home record that oozes that southern rock and roll sound. 13 tracks which at any time you can hear cowbell, harmonica, pedal steel guitar, keyboard, chainsaw [thats right...chainsaw] moog synth, bullhorn, dings, timpani [as well as all the traditional guitars, bass & drums]. Hard rocking music that gets into your head, very cowpunk-ish in the vein of Nine Pound Hammer [albeit different approaches] a few too many ballad sounding tracks for me, but a solid effort nonetheless. -Apaullo Creed



Wumpscut - Body Census

If I wasn't already familiar with Wumpscut, I would dismiss this disc solely based on a few song titles. "You Are A Goth", "Homo Gotikus Industrialis"...no comment required. As for the songs themselves, sometimes his repetition works - older tracks like "War", "Dying Culture" and "Soylent Green" have charm in their blatant skewering evil, but those songs are loud and ruthless; songs on Body Census use repetition, but are more reserved than a wheelchair bound elder with a soft beating humpback whale heart. There are some which bust through this tragic monotony - "My Dear Ghoul" reminds me of a witches coven, and "Homo Gotikus"...and actually reminds me of a lizard phantom living in a cave cathedral. I think Rudy is content with being a slower, more scathing version of his former self, but I wish he didn't sound so dis-entranced in the very themes he's creating now. -Ryan Coke

All Out War - Assassins in the House of God Victory Records '07

This is easily one of the best metal records I have heard in years. These brutal kings from New York made us wait 4 long years for this release. It takes time to craft a metal record these days that truly stands out, as this offering does. 11 tracks that leave you thinking you may or may not have just listened to the new Slayer record. 2 ex members have returned and it is clear they haven't lost a step. This is face melting, spine ripping and skull fucking METAL.dude. -Paulos



BELPEGOR - Pestapokalypse VI Nuclear Blast

From Austria this amazing band on Nuclear Blast devastate from the first song till the last. Described as "Supreme Death/Black Metal Art" it is speedy and technical without losing any of it's power. The vocals are haunting and evil as all hell. It reminds me of Nile at times but far surpasses them. A highly recommended album if you don't already own this one. -Bubba Ho Tep



Comeback Kid - Broadcasting... Smallman/Victory

After releasing "Wake The Dead" to great success in '05, these Winnipeg hardcore staples fire back with this very tight, very angry record which should appeal to the masses of the hardcore scene. 11 tracks clocking in at just over 33 minutes take you through an intense journey. Very intricately arranged and performed. It certainly leaves the listener very satisfied. A noticeable difference is the absence of Scott Wade on lead vocals. Andrew Neufeld takes the reigns with an unwavering sense of courage and most certainly delivers. Raise those devil horns and scream along. -PaulPot



Caveat - RED

Cyclone Records

From the moment I laid eyes on the third and latest album from Caveat, I was immediately drawn to the slick and prominent clear red jewel case, as well as the powerful cover art that lay within. It was visually appealing to see that once I opened up the case, they didn't go overboard with the red and had a clear tray where the CD rests. Caveat, with their progressive and experimental style of metal, also seems to take the same care in maintaining and blending a nice balance not only with the visuals, but within the music as well. This album has a variety of everything from rippin', epic yet sometimes dark guitar melodies and thrash eq, drum beats to death and power metal vocals and beyond. The only thing that threw me off a bit was some of the higher pitched vocals, yet I was still impressed with the wide range that each vocalist achieved, especially with the



Franky Lee - Cutting Edge

Burning Heart Records

A drunken idea formed in the mind of longtime Millencolin guitarist Mathias Farn and conspirators: an ex roadie & peepshows bassist and the long time drummer for Randy has come to fruition with the release of they're first album. These Swedes know how to churn out radio friendly pop-punk with some bite. At times sounding a lot like early Foo Fighters, and at times like their counterparts, Millencolin. 13 tracks, just over 30 minutes of bubblegum goodness. -Polio



Gross Misconduct - The Process of Indocrinon

I am the first to admit that I am not a metal head, but I do know good, technically sound music when I hear it. Gross Misconduct

AFTER DARK ii HORROR FEST

by Ryan Dyer

Here's a rundown of the first seven movies released in the After Dark Horror Fest. I wish all of them came out at once so I could do them all, and the tagline says **8 Films To Die For**, there's now like 10! Oh well, here goes.

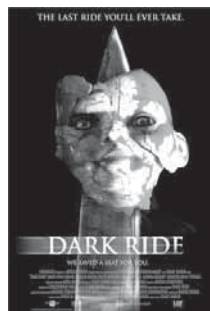
The Hamiltons

The youngest member of a strange family finds that women are being constrained in his own basement. Armed with a small camera, he investigates the reasoning for this, while the family in turn takes turns exposing filthy secrets and covering up horrid truths. I was smitten with the black haired female character, and dug the incestuous spit swapping with her brother. This movie is a new take on a genre classic, and everything was slightly offbeat enough to keep my interest. Worthy of a watch.



Dark Ride

Like Tobe Hooper's Funhouse, Dark Ride is a slasher pitting a demented and disfigured killer against a typical bean bag of college kids (including that blonde guy from that boy band show 2gether as a drugged out playboy) in an extravagant and very lucid horror ride. The set design of this film impressed me, inside of the ride there are countless humorous and ironic pieces littered about. At times, with only red lights, blue lights or a strobe flickering, the movie reminds me of an Argento film with reason behind its constantly shifting colors. The



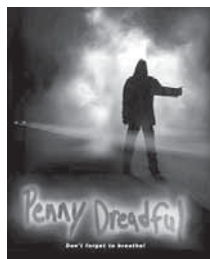
preface is that the killer, an adopted child named Jonah too ugly to live in the real world, is forced to live in the dark ride his whole life with the images of cartoonish violence around him tempting him constantly. He finally tries to act out one of the ride's medical exhibits for real when he dismembers a set of twins. A few decades later and now there's new muppets to try his gags on. Half the fun of this movie is the anticipation of Jonah stalking the victim, the suspense isn't thick, but you'd need windshield wipers. A not so typical dark humored slasher that is complimented by its level of crude violence. Enjoyable!

Penny Dreadful

Michael Berryman makes a 365ml appearance in this tin can of suspense about a girl who is afraid of cars and the subsequent perilous events deep in the woods with her trapped inside that very fear. I'm afraid of driving cars, so I can relate a tad, but I was annoyed that every scene with her in it was a closeup of her eyes welling up, her mouth open wide, her eyebrows arched forward like a frightened Adrian Brody. Must have been hell for the actress to act so fucking scared all the time! The best part of this movie was the lighting, each person's face was a pale horse, and the suspense was about ten below zero.

Reincarnation

Like The Grudge, there is an ever increasing tension in this film by the same director. A struggling actress takes the role of one of the eleven



victims of a vicious killer who later committed suicide. Almost immediately, she begins seeing visions of the victims and the killer himself. She apparently has the spirit of one of the victims

living in her...or maybe the killer...or maybe even someone else... hence the title. The ghosts continuously stalk her and those around her, wanting some sort of vengeance. An especially brutal scene is when she witnesses the killer dragging a small boy down a hallway and then gouging his chest. Compared to the other films in this series, the directing in this is evidently superior.

As always, Shimizu manages to create innovative uses of the old "jump scare". I'll take a moment

to say that I recommend his other less known film Marebito for those who like their Jap horror slightly existential and open to interpretation, it made a strange impression on me that I can't quite describe in words.

Unrest

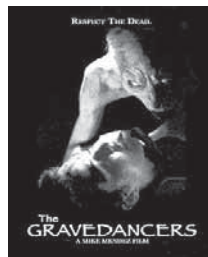
Unrest starts off with an amazingly creepy scene of a woman slicing her own face. She does it very sensually it's so exactible, it nearly seems like she's giving herself a broken mirror blow-job. From here, Unrest goes into medical school. The corpses look real enough and the scenes of the students splitting sternums made me piss



myself. After one corpse is "disturbed", strange occurrences and murders begin to happen. Lots of formaldehyde with the bloodshed, but not particularly gripping.

Grave-dancers

More pissed off souls? This one does it very stylishly, starting with a great scene of an unseen ghost hanging a girl. Great camera angles with the female ghost wielding an axe. There's a serious tone throughout the thing, but it's ruined with wide mouth toothy ghosts and a very Evil Dead 2 ending with huge cheesy ghostly hands and a big unfriendly ghost face chasing our heroes out of the house, one last scare before the new moon! Disposable.



Wicked Little Things

Children Of The Corn, this is not...these little fuckers are vicious! A family travels to a secluded mountain town to stay in a cabin, only to be stalked by the zombies of children who died in a mineshaft sometime earlier. The locals know of these undead toddlers, who are after the blood of their kin, feeding at night. Lots of youngster deaths in this movie, including live fresh teens and the walking child corpses. A good addition to the zombie genre, reminded me of David Cronenberg's The Brood, but why do children always hack people to death?

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MALADMINISTERING A GRUESOME ENSEMBLE OF PUTRESCENCE

The Noxious Films of "Godfather Of Gore" H.G Lewis

By Ryan Dyer

If you have seen John Water's Serial Mom or the drug fueled murder cocktail, Party Monster, you are bound to remember a reference or homage to the contagion of visualized viscera on a video tape, Herschell Gordon Lewis' inaugural gore flick, Blood Feast. It's influence would spread like a subconscious pandemic throughout the world of horror; movie makers now are probably most unaware of this 1963 visionary film, and already have a familiarity to extreme violence and "splatter" like it has been around forever in cinema. Imagine being alive back then and for the first time seeing a man holding out an intestine on the screen, or gouging out an eyeball. Seems like gore flick canon now, but at one time I could imagine discommodulated puritanicals pissing their panties over a little disembowelment.

H.G Lewis didn't only specialize in gore films, before Bloodfeast he directed B-O-I-N-G-I and The Adventures Of Lucky Pierre, which were screwball comedies and Goldilocks And The Three Bares, which touted to be the "first (and only) nudist musical", but I find his gore movies are never without hilarious and absurd moments as well (The Blanket attack scene in Something Weird could out bad any B movie in the past two decades.)

This is a congregation, please be seated and open your prayer guides. There will be no body and blood of Jesus Christ..oh? Oh..oh no tears please, we have a fat hermy in the second row.

BLOOD FEAST

Widely considered to be the first gore or splatter film, Blood Feast would open a main artery in cinema which has gushed steadily to this day, regardless of time periods where our interest and hunger for a sip from the red tap subsidies. Lewis' use of gore in this film is crude and

vivid, never shying away from the visceral goodies, and the runtime is just over an hour, so you never feel burnt out from the droll action. I wish the killer in this movie was my father, his greish hair and thick eyebrows are quirky and attractive, and the hammy way he babbles on about the Egyptian goddess Ishtar before finding more prey for the feast..my hero.

2000 MANIACS

"Yeeeeeewh, the South will riise again!" The plot of 2000 Maniacs is one of my favorites from Lewis' "Blood Trilogy". Some Yanks take a series of misguided turns (calculated by some wily rednecks hiding in bushes switching the road signs) to a Confederate town called Pleasant Valley. The resident rednecks then do away with their "guests of honor" in several humorous ways. The scenes work for this circa but look for the remake, 2001 Maniacs for a fully realized version of this tale with fully amplified gore scenes (like four horses pulling a woman apart) and a whimsically wicked performance by Robert Englund.

THE GRUESOME TWOSOME

Pure nonsensical bliss. A mother and her handicapped son run a wig store, but just how do they acquire the harmonious hairpieces. Easy, train your son to seek out women with fully conditioned, full of body, Red Rose tea bag scented hair, and then scalp the bitches! Lewis pulls an absurdest Ed Wood with this flick, inserting long shots on mannequin heads talking to each other and a near ten minute screening of a very absurd movie the characters are watching in the theatre - a couple communicating via pantomime with the things they're supposed to be eating - crushing chips, smashing fruit...can feel the sexual tension. Highly

recommended....for an oddball.

SOMETHING WEIRD

Blanket vs Human. Something Weird is like the proverbial two legged bull in a rainbow colored china shop. It is very unintentionally funny, but the fun of Something Weird goes beyond the comprehension of conventional cinema. You have a man who gains a powerful form of ESP who helps the police solve crimes (not unlike the Dead Zone, years later), but is left disfigured. The cops actually attain to assist the man in his psychic endeavors by giving him LSD! He meets a witch, who is horrendous herself (with a set of meat flapping lips on her knee) but is a smokin go-go girl to others. She grants him his handsome appearance back on the condition that he becomes her lover. You should see his expression as she sits on the end of the couch..cackling, drawing him near with her warty finger, her vagina getting moist as a cauldron. The euponym for Something Weird video and rightfully so..actually, now that I think of it, there could never have been a better title for this movie.

COLOR ME BLOOD RED

The third "Blood Trilogy" film (I believe the Gore Gore Girls should have been bestowed with this honor) sees an artist use his own, and later somebody else's, and then someone else's...BLOOD to give his paintings a more animate allure. All because some scrutinizing art asshole critic says he doesn't have a good sense of color! Talk about de constructive criticism.

THE WIZARD OF GORE

Before there were gore movies, people went to theatres where they witnessed dismemberments, decapitations...all fake and all for fun. In The Wizard

Of Gore it is the same scenario (like Bloodsucking Freaks), but the magician, Montag the Magnificent would go further, performing elongated mutilations on his female assistants. Later, they would turn up as carcasses, dead by the same wounds inflicted in the show earlier. High on the unrealistic looking gore and recently remade in 2006 (starring Crispin Glover as Montag), The Wizard Of Gore is a so-so Lewis movie, but a good party flick.

GORE GORE GIRLS

The first Lewis film I watched, and the most gratuitously unwarranted mess of gore made by him. Have you ever battered a buttocks until it turned into a pulpy bloody shredded meatball? I have too, but not like the clinic of ass piledriving shown in this film. A psycho mutilates women in a strip club, turning each go-go girl inside out, making them truly gore-gore. Face ironing, body coiling, eyeball popping - Lewis tips us his brain filled hat and rides his malnourished horse into the directorial sunset with this last hurrah (until Blood Feast 2, decades later), where he would now turn his career into the field of copyrighting and direct marketing.

Epilogue

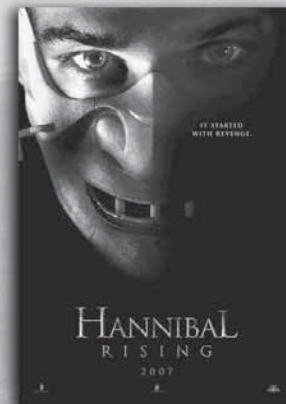
Well those are my favorites, and trust me, it was hard writing about them because they really have no moral or redeeming value other than brain dead entertainment. If you're a fan of stupid movies or gore, you've probably already watched one or two. There is no doubt in the creativity of Lewis, showing resourcefulness with the most shoestring of budgets. He is like a bloody John Waters in a way. The films of H.G Lewis are venerable to the gore genre, and I only find it unfortunate that he missed the 80s and 90s, and the opportunities he could have potentially had with makeup effects artists such as Tom Savini or Stan Winston. A salute to godfather of gore H.G Lewis, for giving me a gore film..I could not refuse.



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Absolute Live Reviews

Nomeansno, Married To Music, The Jolts
April 4th, The Red Room, Vancouver

Got to the show just late enough to have missed the Jolts. I'm sure they were as fun and high energy as ever. Married to Music I'd never seen before and really don't care to again. Their vocalist reminded me of my six year old brother having a temper tantrum. Some sick combination of whiny and screamy. Their set was way too long. Finally, Nomeansno took to the stage. They ripped it up from the beginning, playing a really high energy set the whole way through. Though they played out the show like one big jam session, you could still differentiate their older stuff from their newer. Their newer stuff was pretty neat in that it was more musically technical, and definitely highlighted John Wright's drumming. I'm always impressed by bands that can make music that layered and complex with only 3 members. But their classic shit is just so goddamn catchy and wonderful. It's always hard to compete with what people already know and love. Rob Wright was laying down the wicked bass lines that have earned Nomeansno the comparison to a "punk rock Primus", while his brother's drumming was also just as impressive as I expected. There were barely any breaks between songs, except for Rob to shout out some clever anecdote to the crowd before ripping back into another. The show was downright rad. And for old dudes, they definitely gave'er. I have to admit, though, by the fourth or so encore, I was already ready to ditch out and go for a cheaper beer somewhere else.

-Lindsay Kasting

Unexpect, Anonymous, Golgotha
April 6th 2007, Logan's Pub, Victoria, BC

On a whim I decided to check out this show, I still hadn't recovered from seeing Heaven & Hell and to see any metal comparable would be tough. I walked in and found my spot by the stage that was safe from the possibility of having to make a chiropractic appointment yet still close enough to feel the power. The band Golgotha came on and I was surprised at this retro outfit. I thought I was looking at an eighties metal act with a modern growler for a front man. These guys are young but are playing a style of metal with solid riffs and that don't get lost in speed like so many metal bands of today. No noise here just a heavy metal attack with extreme potential.

Next up was Anonymous from Montreal. "Now what the hell is this?" I said to myself. Choppy synchronized hoping power pop-metal that might be suitable for school kids and Ozfest but they did nothing for me.

The main act was named Unexpect. They had about 27 people on stage including a 16 string bass player, a fiddle, an organ/synth, two guitarists and a diva. They started their show and I have to say it was all very intriguing. The diva in the front twitched and jigged to the music being created. I felt an amazing attraction just watching her perform. Then when the fiddle finished its composure the band took off and the diva banged her head forward throwing her five feet of hair into the audience. She started growling out lyrics that transformed her from a diva to a witch. On either side of the stage was the gargyle guitarist who also screamed out lyrics. The pace of this metal was all over the map and very obscure. I can't really explain it.

- Ricky Jak

Black Label Society w/ Strong Arm Down
April 12/07, MacEwan Hall, Calgary, AB

The Calgary Chapter sold out this show as soon as tickets went on sale, so I was really lucky to see Doom Crew Inc., live and in person. The opening band was Strong Arm Down, but we missed them entirely.

With a gentle sounding "Crazy for loving youuuu", the crowd became restless. Finally after the soft hymn ended, the skull BLS flag that was covering the stage fell, and the fucking axe-man was there.

A few re-fried southern metal tunes were played, with a monstrous solo at the end of each in true Wylde style, before Zakk turned his pickup around and went into another dive bar entirely. He did a "Dancing with the Stars" mock solo mini dance routine and commented to the effects of "how gay was that?" and you could tell he was having a great time, before bringing out his electric acoustic and giving another hair raising solo. This guy really knows how to entertain a crowd, a true showman, and as the night went on I could even say he surpassed Ozzy in the entertainment department this time, as sacrilegious as that may sound.

Zakk got a little soft and dedicated the next song, "Blood is Thicker Than Water" to the Children's Cancer Society, made a comment how the BLS has donated \$40,000 all the while bands like Metallica "spend a fucking million dollars on a therapist to tell their feelings to". His next dedication... simply pointed upwards. Right away we got the idea, and draped over his speakers soon after were photos of Dime shredding licks and having fun. Zakk then brought out a piano, did a few more ballads before BLS came back out again to perform some more groove heavy closers, clad in #25 Flames jerseys. "Everybody pay respects to Father McCarty, he's one of us". Over two and a half hours... BLS never disappoints.

- Victor Creed

BROKEN CITY METAL FEST
Ost Est Ima, Cerbrus, Passado, Agnus Meatplow, Within The Ashes, Bloat Pig
April, Friday the 13th, 2007, Broken City, Calgary, Alberta

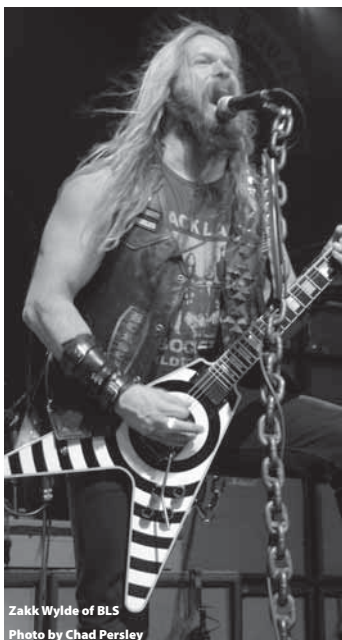
A metal show at Broken City? I finally get to headbang while drinking raspberry beer, fuckin eh! Show started at 7, got off work at 9 so a few bands were missed but when I walked in I was surprised at the scene onstage - redneck white trash sounding metal, complete with fat guys in overalls and chains around their necks looking straight outta Redneck Rampage. They reminded me of GG Allin or David Allen Coe doing crust metal, must have been Medicine Hat's Angus Meatplow.



Mike Ness of Social Distortion
 Photo by Chad Persley

Then Passado, tight as fuck and more venomous than usual, giving metalcore breakdowns a serious fuel injection with their intense rhythmic technique and chemistry that a four year college course would be needed to take to understand. Don't count Passado out ever.

Cerbrus, a very cool name, the hound of Hades was somewhat unspectacular. In true multi-animal fashion (like a chimaira), all the members seem to be wanting the band to go in a few directions. The intensity was there, but the songwriting not as catchy or easy to understand. I couldn't help but feel that Cerbrus was just a segway to Ost Est Ima, who are by this time gaining notoriety for



Zakk Wylde of BLS
 Photo by Chad Persley

increasingly volatile performances. They heaved along like Skyner supertanks in T2, discombobulated noise welded together with warm bloody bass and snapping hammer drums. Truly, it was all a wave to me, and the set ended a lot quicker than expected. I felt like I travelled time, being so drunk, and was left a casualty of another machine war.

- Ryan Dyer

Social Distortion, The Black Halos & I Hate Kate
April 21/07, MacEwan Hall, Calgary, AB

People love Social D, and by people, I mean everyone. So many that they had to do two shows at several of the cities they went to. They are one of mine and obviously alot of people's favorite bands to see live. I wasn't interested in seeing either opening bands so I didn't go until the Halos were just finishing up. Just not my thing at all. Social D crashed the stage and the place went wild. Ness was sporting the outlaw look with his bandanna up over his nose and the ladies just loved it. Everyone was stoked to be there and to hear all the classics. Mike was happy to be back in town and spoke to us quite a bit, having the lights turned on a few times throughout the show so he could see us all. They played everything it seemed like ... 2 hours of a nice array of the good ones like, "Mommy's Little Monster", "She's A Knockout", "Bad Luck", "Under My Thumb" and even did some Hank numbers. There performance was excellent, the sound even was great for Mac Hall. They did an amazing job of Ball And Chain, it was probably the best performance of that song I've ever had the pleasure to see. The whole show had a good vibe, lots of people dancing and just really enjoying themselves. They capped the show off with Ring Of Fire and that left everyone happy and satisfied. It was one hell of an exploit!

- Demonika

Dimmu Borgir, Uinearth, Devildriver, Kataklysm
May 7/07, MacEwan Hall, Calgary AB

"As I slither, slither down your spine" was the first blood bottling bellow I heard on going into MacEwan Hall. As unfortunate as it is, I again missed another full Kataklysm show, as "As I Slither" was the second to last song the french phenoms performed. I scurried like hungry hippo to the back of the crowd to at least see them onstage; having at least one visual inscription certainly helps in the long run.

Devildriver, I know what to expect here - Huuuuge circle pit. They give the usual thrashcore go-around; Dez's hair is nearly down to his ass, you'd never think now this was the same guy in Coal Chamber. After many false circle pit starts, Dez lets the frustration overcome him and demands a circle pit from wall to wall from the stubborn crowd. "8 more feet, 5 more feet, all those at the front hang on to your fucking girlfriends...there's only two sizes, small, and large, WHAT IS IT?" I've been in many of these, but this time things seemed more hostile and I left with a bruised eye and lip - better than a broken leg!

Half of Uinearth was spent in the beer gardens, but I migrated into the crowd to catch a few songs. Surprisingly the ninja kiks were down to a bare minimum, those who probably tried to throw down were quickly launched into orbit. Their metal mixed with breakdown style had never made me smitten before, but this time I noticed how well they perform the breakdowns, and how they do find a place within their songs, somewhat like Pantera's "Domination" (but never as fitting).

The naked occultist woman which hung as a backdrop for the entire show would finally serve its symbolic function as the people revved up for the first appearance in Calgary of Dimmu. They came like a molten river of black oil oozing from the peak of a volcano, with only heavy set security guards helping the crowd from being burnt alive from toe to top! Shagrath sounded like a giant serpent; sporting his tight leather pants, he looked the part as if he was having fun as always, grinning at the crowd, posing for long periods to get profile photos, expressing his playful satanist mood on his smooth cranium. A few mishaps - the keyboards from where I was standing were almost nonexistent, and like the Cradle Of Filth show, Dimmu were ungenerous in their stage presentation, being very bare bones, almost skinned. An encore featuring "Spellbound (By The Devil)" and the spikey legged bastards from Norway crept back into gothic grotto they came from.

- Ryan Dyer



The Rev & Jimbo, Freaking out
 Photo by Chad Persley

The Reverend Horton Heat w/ Murder By Death
May 8/07, Coyotes, Calgary, AB

I was so excited to see Murder by Death that all that day I could hardly stand still. I was looking forward to seeing them for months as they are one of my all time favorite bands. I'm so glad not many people in the crowd knew who they were so that I could get up front and take it all in. They slunk on stage with all the beautiful torture that they bring and jammed through a lot of tunes off their latest album, "In Bocca al Lupo". My ears rung with glee as they took in Boy Decide. Brother, Dynamite Mine, Shiola, and one of my favorites One More Notch. Adam Turla's vocals are so natural, the marvelous stories he tells, teamed with Sarah Ballie's haunting strings leaves you with the hairs on the back of your neck standing upright, your heart pounding and goosebumps all over. They only played for around 45 mins, but the time we did get was special.

The Rev was set to go on and the place was packed to the max, you couldn't even twist through the crowd it was so tight. Good thing I had seen The Rev a few times really up close or I would have been really pissed. The crowd ate it up as everyone's favorite 'ol man busted out all the favorites such as "Five-O Ford", "Psychobilly Freakout", "Bales of Cocaine", "I Can't Surf", and took tons of requests as always. I love that about the Rev, he's been everywhere, seen everywhere and played them all, so he just goes with the flow. They are one of my favorite bands to see live because they are so fun and really enjoy what they do.

-Demonika



The Mighty Shagrath of Dimmu
 Photo by Chad Persley

DISTILLERY GRAND RE - OPENING PARTY
BDFM, Primitive Screwheads, Attack Addict, The Tournettes
May 11/07, The Distillery, Calgary, AB

We were all getting shitfaced tonight, you didn't need to look on the backs of the Distillery's new t-shirts to confirm this. I got there early, 9ish and got to work with some punts. The owners soon came in wearing Dumb and Dumber style orange and blue suits, nice! Wish there was an owl inside so someone could cark its eye out. The stage looked most renovated and all, with a new side built on, giving much more room for the people on stage, and for people to come up on stage if they were so bidden (and were). A small drum kit was assembled and the first band played this party, an Attack Addict style 3 piece, the singer had a Chop Top Barbecue t-shirt on, which made me wonder why there was no food there to compliment the endless drink.

We got inside for Primitive Screwheads, who gave a charge not unlike cramming a knife into a toaster. They howled like werewolves who knew they were having a human stew later on. BDFM were on at the perfect time, everyone was just drunk enough to be belligerent and rowdy. About 20 shots were taken to the front of the stage for everyone up there, now this felt like a feast. Here's to a few more! The Tournettes were the last to play; I'd been seeing the skull insignia everywhere tonight but hadn't seen them yet. For a high octane night, they were one final burst of rocket energy, a gas syringe sundae desert after the toast. Dig Fuckin' in.

- Ryan Dyer

Horde Of Anachron, Tyrants Blood, Mitochondrion
May 12/07, Logan's Pub, Victoria, BC

The show opened with Victoria Locals, Mitochondrion

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JUNE 16 - BRAVADO, NOSIS, SLITHER IN EXILE

JUNE 22 - COLD DRIVEN, BURNING BOARDERS, AND SOMAS-TATE

JUNE 23 - THE MINUTIA CONSPIRACY + GUESTS

JUNE 29 - SLEDISLAND FESTIVAL FEAT: KOFFIN KATS (FR DETROIT) W/ KILBOURNE + THE JOHN-SONS

JUNE 30 - SCARED ALLEY CD RELEASE W/GUESTS

JULY 6 - UPSIDE DOWN MAN W/GUESTS

JULY 7 - AUTOBODY CD RELEASE W/GUESTS

JULY 14 - THE MUSTY STEERS W/ GUESTS

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Tyrant's Blood

who put on a high energy set filled with their chaotic style of metal. I was so impressed with the slow doom filled riffage that then launched into high speed attacks. The 3rd band was Horde Of Anachron, another local Vic band. They closed the night's event with a brutal death metal set. The band was tight and non stop.

Now the 2nd band... unholly fucking hell... Tyrants Blood from Vancouver. I went to the show with the intention of seeing Marco play. I used to watch his band Witches Hammer back in '87. Tyrants Blood opened up with the unrelenting avalanche of pure metal... It was one of the best metal acts I have seen hands down. It is dark and it is intense. Each member dominates. The bass, the guitars, the drums, the screams are all heard with clarity. This was like all the old classic bands I loved, with more power and evil intensity than I could imagine back when I was a youth. Matt the drummer, I swear was a machine that would not stop. Marco, dwarfing all at the show, ripped his guitar apart with screaming solos. Tom showed no mercy with his furious axe assault. Winnie was fucking sick on the bass and Balberith, tied it all together with his chilling vocals. I was amazed at the live performance that just fucking slayed everyone. I can not wait to hear the new CD coming out.

Bison, Walrus, Queen Locust
May 24/07 Logan's Pub Victoria, BC

Queen Locust opened the show as a pleasant, odd sur-

prise. Their sound is kind of a mishmash of a heavy Southern Rock and hardcore-infused metal. In a good way.

I can only describe Walrus as "heavy psych". The vocals sound a bit like Nick Cave and the music sounds like an old 13th Floor Elevators disc played at slightly too slow a speed. This gives them a really unique vibe. If you enjoy just tripping out to slower, heavy music with melodic vocals, this is for you. I really, really liked them.

Bison killed it for almost 45 minutes with blazing guitars, gut-wrenching bass and pummeling drums. They were simply on fire for the whole of their set.

As soon as they had you bobbing along with some thrash and speed metal, they'd drop the tempo and bludgeon you with some power metal and duelling solos. These EastVan hairbags flailed around and sang about wizards, drugs, war and killing cops. Or was it wizards doing drugs and killing cops? Fuck, I don't know.

Bison is like a fine Scotch. Not the oily, cheap shit you drink just to get wasted and forget that your girlfriend is banging the mailman, but the good stuff hiding on the top shelf that costs 90 bucks a bottle and will make you go blind if you're not careful. Stellar, complex and incendiary stuff.

Get pummeled at www.myspace.com/bisoneastvan.
-S.R. Fuggin'T.

Wormbox CD Release Party w/ Ost Est Ima & Exit Strategy
May 25/07, The Underground, Calgary, AB

This was a great triple metal bill on a Friday. I arrived at nine and managed to drink a whole six pack to myself before Exit Strategy began. Really technical grind from Greg and company. The singer assured the crowd on the band's political message between songs, which was good since you cannot understand the lyrics live, and who wants to hear "Killing in The Name Of" when it isn't



Marta of Bleeding Through

90s night? Anyways, Exit Strategy devastated, great for an opening slot, they know they deserve more...but that is another story. Wormbox had the sweet second spot for their Judas Chair CD release party. I was right beside the soapbox this time and found it less gimmicky, it does give the elevated interaction you can't quite get while onstage, so with everyone crowding around, the explosiveness of their arrangements make every worm march. Vocalist Alex said near the end that another beer would equal another song, so I sacrificed half of my Canadian to fuel the worm. Another track of seething aggression, why the fuck not? Good set from Wormbox. Now onto Ost Est Ima - full fledged carnage. I always like them playing last, all the energy saved up comes out in half an hour of drunk ass furious headbanging. Their demo will be released soon, so watch for a review. This show was something of an archetype for Calgary metal right now, check out these bands by any means necessary.

- Ryan Dyer
Cancer Bats, Bleeding Through, The End, Risky Business
May 25/07 Sugar Nightclub, Victoria, BC

Between atrocious amounts of beer and cigarettes, I managed to scope out the up and coming band Bleeding Through that played at Sugar last Friday night. How do you describe the show? Ah yes, really really good, that's it. These guys are a loud, fast, seriously pissed off force to be reckoned with. A new fan of metal myself, (I was more of a punker in the past) this band could convert just about anybody. (Your grandma excluded.) Plus, I have always had a lot of respect for bands with rad female role models like Marta the keyboardist, who is one damn cool chick by the way. Closing out the show was another awe-

some band, the Cancer Bats, who I will definitely keep a closer eye on in the future. An all round good show, I feel sorry for all of you who could not get your asses up to go and see it. But ah well... there will be another time, and I will definitely be there. See ya in the pit!

- Mj Miller

Toxic Holocaust, Mitochondrion, Enchanted Faeries, Golgotha
May 27th @ Logan's Pub

Opening act Golgotha ripped it up with a tight set. Enchanted Faeries hit out some great metal thrash. Mitochondrion played their best set I have seen to date. Tight and more of the slow doom parts I so LOVE.

TOXIC HOLOCAUST: FUCK YES!!! After the previous night's show, this band revived me and made me move! They thrashed so hard they raised the dead, who invaded the show wearing gas masks! It was fucking FUN!! Fast thrash with punk influences and non-stop speed!!! It was a Sunday night and every last one of the people there were thrashed hard. Amazing band. They have to come back! -bubba



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At The Buffet

Mission: Ma Miller's Pub

There is a serious lack of breakfast buffets in this town. It seems that once one gets rolling and the word gets out, the service and food go to shit and it shuts down. That just leaves all the swanky places in Oak and James Bay and we all know the punks can't afford those digs (but if our fearless leader/editor wants to pony up to get us to review them, we'd be all for it!).

Without further delay, we bring you the longtime champion of cheap breaky buffet in the CRD... Ma Miller's Pub in Langford.



Glen Bitters says:

Ma Miller's is a little pub tucked in the bush out by Goldstream. It's a bit of a ways out there, but if you find a buddy with a car, you're going for it. It rules and a 8 bux it has all your brunch staples: bennys, scrambys, hashbrowns, lil quiches, ham, sausage, bacon two ways (med and crispy), pancakes and French toast, syrups, and a fruit plate. All in all, it's a good feed. Props to the cook, he kept it coming and our waitress was great.

So I'll be going back. And at brunch don't be too hung over to munch! See Ya at the buffet.

Quality: 4

Service: 4

Cleanliness: 3

Affordability: 5

Glen gives Ma Miller a 16 outta 20!



Ty Stranglehold says:

It had been so long since I'd been out to Ma Miller's, I had almost forgotten about it. We piled into the car and off we went. We were told that it's key to get there early (starts at 10), but there was no crowd on this fine Sunday morning (being the day after St. Paddy's might have helped our cause).

The spread looked fine and tasted better! The "Bar Benny" was top notch (I call it that because it's almost always cooked the same way in the pubs), and the cook was quick on bringing out the freshies. Scrambys were good, Browns were really good! The meat selection was stellar. Slabs O Ham (with YEL-Low mustard, thank you very much), nice deep fried sausages and bacon cooked in two styles (soft and chewy, or crisp well done), the flapjacks and French toast was all good too. Toss in the excellent service (my coffee was never empty), and the 8 dollar price tag and you're laughing all the way to the stomach pump! Seriously though, check it out!

Quality: 5

Service: 5

Cleanliness: 4

Affordability: 5

Ty gives Ma Miller a 19 outta 20!



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Fri June 8

Social Code, Socialight, Crowned King @ Legends (All Ages) (Vic) 5:00pm - 8:30pm
Frog Eyes, the himalayan bear @ Logan's Pub (Vic)

The Alley Dukes, The Killer Saints, Hank Angel and his Island Devils @ Lucky Bar (Vic)

Mutators, Talbot Tagora, Taxes, N213 @ The Balmoral (Van)

Iron Cross, Alternate Action, Ill Advised, Crucial Change @ The Cobalt (Van)

The Iron Maidens, Crystal Pistol @ Croatian Cultural Center - All Ages (Van)

Lions in The Streets, Cadaver Dogs, The Price of Drugs These Days... @ Pub 340 (Van)

The EliXXKirs, Arbutus Trio, The Karmacnix @ Railway Club (Van)

Cursed, Ab Irato, The Mudersquad T.O., Legion666, Saigon Distress Signal, Living In Darkness @ FUNHAUS (Toronto) All Ages

D.O.A. @ Beef n' Brew (High River, AB)

Sat June 9
The Motherfuckers, Blood Nasty, RottenFiends, Negative Youth, Cyborg Justice @ Big Fernwood (All Ages) (Vic) 7 - 11

The Denim Demons, BEERC / DC @ Logan's Pub (Vic)

Primes, Canaries, Adjective, 011 @ The Balmoral (Van)

Sack Blabbath @ The Cobalt (Van)

Black Betty, Grass City, the next hundred years @ The Lamplighter (Van)

The Rosebuds, Land of Talk @ The Media Club (Van)

Modern Creatures, Twin Crystals, Mattress, Suspiria @ Pub 340 (Van)

Fuzzart, The Dreadnoughts, Golden Vampire, Hard On People @ Railway Club (Van)

The Queens, The Methadones, The Manges, The Jolts @ The Red Room (Van)

Girl Talk, Datarock, Circlesquare @ Richard's On Richards (Van)

The EliXXKirs, Arbutus Trio, The Karmacnix @ West Richmond Community Centre (Richmond BC) (All Ages)

Wednesday Night Heroes, Knockhead @ Hi-Fi Club (Calgary)

D.O.A. @ P's & Q's (Ponoka, AB)

Sun June 10
The Queens, The Methadones, The Manges @ Lucky Bar (Vic)

Hotrod Scaryoke hosted by Mr. Chi Pig @ The Cobalt (Van)

Acts of Sedition, Surrender, Margaret Thrasher @ La Casa Del Artista (All Ages) (Van)

D.O.A. @ The Zoo (Innisfil, AB)

DYING FETUS w/ Bloodshoteye, Covenance, more. Funhaus, 526 Queen W. (Toronto)

Mon June 11
D.O.A. @ Wild Bills (Banff, AB)

Web June 13
David Ward Loose Change Trio, Treacherous Machete, Barbizon School Painters @ W.I.S.E. Hall (All Ages) (Van) 7:00 pm

Thurs June 14
Thunderstruck, Yesterday's Forgotten @ Cheers Nightclub (Van)

Hotrod Scaryoke @ The Cobalt (Van)

Burn Hollywood Burn, Devil's Right Hand, The Deadlees @ The Lamplighter (Van)

Architecture in Helsinki, Yacht, Trevor Risk @ Richard's On Richards (Van)

Suffix, Silver @ Wunder Bar (Edmonton)

Fri June 15
Grass City Cd Release Grass City, SpreadEagle, MD Wren and the sick kids @ Logan's Pub (Vic)

Immaculate Machine, Victoria, Victrola, Bend Sinister @ Lucky Bar

FUCK YEAH!!! MALHAVOC, Terra Mortim, DJ JIMMY LAMORT @ The Cobalt (Van)

Filth!, The Hotel Lobbyists @ The Pic Pub (Van)

Shieglank'd Shoulders w/ Diabetics & Suicide Wrists @ Castle Pub (Calgary)

Sat June 16
Mesrine, In Disgust, Suckcess, Mass Grave, System Shit @ The Cobalt (Van)

Wizard of Oz @ The Lynnwood Pub (Van)

Johnny & the Walkers @ Malones Bar & Grill (Van)

The Manvils, Lions In The Street, Mad Shadow, Mary's Gunn's @ The Media Club (Van)

Removal, Motorama @ Pub 340 (Van)

Mint Records presents: Immaculate Machine, Meadraw, Victoria, Victrola @ The Ukrainian Hall - All Ages (Van)

Wormbox, Power Of Murder, Decipher @ Distillery (Calgary)

Slither In Exile, Nosis, Bravado @ Underground (Calgary)

The 3-Tards in Montreal @ Katacombes with Uncivilized

Tues June 19
Mesrine, Suckcess, Think Don't Pray @ Haymarket (Calgary)

Wed June 20
Dying Fetus, Covenance, Bloodshot-eye @ Mead Hall (Edmonton)

Thurs June 21
Bend Sinister, fake shark real zombie, Go Ghetto Tiger @ Plaza Club (Van)

Raised By Apes, Dirty Sanchez, Cambridge @ Pub 340 (Van)

Roger Waters @ GM Place (Van)

Dying Fetus, Covenance, Bloodshot-eye @ Warehouse/ Mark Of Cain, Exit Strategy, Ost Est Ima @ Underground (Calgary)

Fri June 22
The Remedials, Dirty Sanchez, Raised By Apes, Bound by None @ The Balmoral (Van)

The Death Rays, Sun Arise @ The Cobalt (Van)

Tenant, SCHULZ, Last Plague, Str8jacket @ The Pic Pub (Van)

Treacherous Machete @ Pub 340 (Van)

Tyrants Blood @ Hard Candy Records (Lethbridge)

Sat June 23
Dying Fetus, Sinned, bloodshot eye, Covenance @ The Balmoral (Van)

Rock Against Diabetics!!! Art of Dying, The Flairs, Combustible Jimmy @ Buffalo Club (Van)

Vapid, Big Digits, Cheerleader Camp, White Lung, Blines @ The Cobalt (Van)

Roger Waters @ Saddledome (Calgary)

Tyrants Blood, Warmarch, Insidious Omen @ Mead (Edmonton)

Sun June 24
Dying Fetus, Bloodshot Eye, Covenance, Horde Of Anachron @ Lucky Bar

Roger Waters @ Rexall Place (Edmonton)

Wed June 27
Savannah, Just Cause, Red Ant Army @ Buffalo Club (Van)

Ken Roux, Taxes, It's a Living Thing, Vincent Parker @ The Cobalt (Van)

Thurs June 28
Three Inches Of Blood, Bison, Jaws @ Richard's On Richards (Van)

Wormbox, Caveat @ The Wave (Strathmore)

Fri June 29
FIVE YEARS OF THE HOOSEGOW The Hoosgow, The Remanes, Lesbian Fist Magnet @ Logan's (Vic)

Champion @ Legends (Vic)

SMASH THE SAUSAGE FEST: The Homewreckers, The Rebel Spell, Vapid, Sacraporia @ The Cobalt (Van)

Cat Fight @ The Pic Pub (Van)

JAKS Reunion Pre-Party: The Excisives, CHIX-PACK(s.), China Creeps, Ovary Action @ Pub 340 (Van)

Shapes and Sizes, They Shoot Horses, Don't They? @ Railway Club (Van)

Mint Records presents: Carolyn Mark, Pigby @ The Ukrainian Hall (All

Ages) (Van)

The Mudersquad T.O., Hands Of Death @ The Metal Bar (Toronto)

Sat June 30
JAKS TEAM presents: The Keg Killers, Dry Fisted, The Beaumonts @ The Cobalt (Van)

Live Sexrock!! Ceremöny, The Beaumonts, Black Orchid Rebellion @ Caribbean Village Cafe (Vic) All-Ages

All Ages Hardcore!! Go It Alone, Shook Ones, Wait in Vain, Sunset Riders, Circles @ The Ukrainian Hall 7:00 (Van)

Sacred Ally, TBA @ Underground (Calgary)

Wormbox, Agnus Meatplow, Psychomantium @ Hard Candy (Lethbridge)

The Mudersquad T.O., Hands Of Death, EXCARINATION in Kingston @ Time To Laugh, (Kingston, ON) 8:00 pm

Sun July 1
Three Inches Of Blood, mother died today, @ Sugar (Vic)

CANADA DAY BBQ Celebration with Mass Underground, Dreams of Treason, Bullets Over Beauty, Ready, Set, Die @ The Media Club (Van)

DEMONIA'S SYMPHONY of HORRORS 2, Scorched Bandits, Power of Murder, Annibith Gish and Red Tide @ Warehouse (Calgary)

Tues July 3
Vans Warped Tour featuring Tiger Army, The Unseen, Bad Religion, Pennywise @ Thunderbird Stadium All-Ages (Van)

D.O.A. @ The Underground (Hamilton, ON)

Thurs July 5
Forest Dwellers, the himalayan bear, beasts and superbeasts @ Logan's Pub (Vic)

Nazareth, The Headpins @ Victoria Curling Club

Rio Bent, Fuzzcat, Motorama @ The Media Club (Van)

Vans Warped Tour @ Racecity Speedway (Calgary)

D.O.A. @ The Roxy (Windsor, ON)

Fri July 6
Lotus Child, Anthill, DisasterMan, JJ Blood @ The Media Club (Van)

D.O.A. @ The Dungeon (Oshawa, ON)

Sat Jul 07
The Shivs, SWILL CITY LOCALS, Pind @ The Cobalt (van)

Skip Jensen, The Manipulators, The Lizard People, The Travelling Head Case @ Pub 340 (Van)

The Tranzmitors, Black Breath, Carpenter, TBA @ The Ukrainian Hall All Ages 7:00 (Van)

Carole Pope, Stink Mitt @ Vancouver East Cultural Centre - All Ages (Van)

D.O.A., The 3TARDS, Maximum RnR, The Mudersquad T.O. @ the Cathedral All Ages

Sun July 8
The Moody Blues @ The Orpheum Theatre (Van)

Skip Jensen & His Shakin' Feet, The Travelling Head Case @ Railway Club (Van)

Wed July 11
Victoria's 8th Annual Ska Fest Kick Off the Soul Captives, Outlaw Nation, Mama Pulp @ Market Square (All Ages) FREE SHOW! 5:30pm - 10pm

SKA FESTIVAL Kick Off After Party! Tequila Mockingbird Orchestra @ The Reef (All Ages)

Deftones, Die Mannequin @ The Commodore Ballroom (Van) (No Minors)

Static-x @ Richard's On Richards (Van) (No Minors)

Thurs July 12
SKA FESTIVAL REGGAE EXTRAVAGANZA! Los Rastrillos, Paapa Wastik, The Drastics, Arbutus Trio @ Market Square - All Ages 9 (Vic)

Fri July 13
SKA FESTIVAL FRIDAY FREE EVENING SHOW Satori, currentswell, Macaque @ Market Square (All Ages) FREE

SKA FESTIVAL PUNK PARTY NIGHT! One Drop, The Rebel Spell, SubCity Dwellers @ Ukrainian Cultural Centre (All Ages)

EVILFEST2 @ The Cobalt (Van)
Lamb of God, Hatebreed, Behemoth, Three Inches Of Blood @ Croatian Cultural Center - All Ages (Van)

Wormbox, Domenica @ Devil's Gap (Banff)

Sat July 14
VIHC FEST 2007!!! DANGERS, Turn It Around, Set Foot, In Stride, No Holding Back, Ak-47, Breaking Point, Hi-erophant @ James Bay Community Centre (All Ages) 5:00 - 11:00pm

A Night of Grateful Dead music @ Logan's Pub

SKA FEST Skaboom!, SubCity Dwellers, The EliXXKirs @ Market Square - All Ages (Vic) FREE noon- 4pm

SKA FEST GRAND FINALE CONCERT NEVILLE STAPLE (the Specialists), Mad Caddies, The Sainte Catherine's, The Real McKenzies, One Night Band, JFK, Eves of Destruction Rollergirls @ Victoria Curling Club (All Ages)

EVILFEST2 @ The Cobalt (Van)
Spreadeagle w. Whyte Hott @ The Castle Pub (Calgary)

Sun July 15
DANGERS, In Stride, Turn It Around, No Holding Back @ La Casa Del Artista - All-Ages 7:00 (Van)

Domineca, The Remedials @ The Lamplighter (Van)

Mad Caddies, The Real McKenzies, The Sainte Catherine's @ Richard's On Richards (Van)

Tues July 17
Automatic Planet, Burn The Blindfold, Gurkhas @ Logan's Pub (Vic)

Wed July 18
Del The Funky Homosapien, @ Sugar (Vic)

Rush @ Saddledome (Calgary)

Sounds Of The Underground feat Gwar, Chimaira, Every Time I Die, more. Kool Haas. (Toronto) 1pm.

Thurs July 19
Truckers Memorial, Amy Honey @

Logan's Pub (Vic)

Sat July 21
The Dreadnoughts, Drunk & Pre-tending @ Buffalo Club (Van) 7pm

The Pack, The Paperboxes, Flatbed @ The Cobalt (Van)

Sun July 22
Rise Against, Silverstein, Comeback Kid @ Victoria Curling Club (All Ages) 5:00 pm

SpreadEagle, Red Hot Lovers, Whyte Hott @ Garfinkel's (Whistler)

Ceremony, Shipwreck, Ruiner, The Vows, Needles @ La Casa Del Artista - All-ages (Van) 7:00

Gang Green, Everybody Out, Self Control, Dirty Bird, BFG, G-Men (Toronto) 6pm. All Ages

Tues July 24
Cripple Crew, Mankillsman, Murder-squad @ Sneaky Dee's (Toronto)

Thurs July 26
Intronaut, Book of Black Earth, IAMTHEHORN @ The Cobalt (Van) BC/DC @ Plaza Club (Van)

Fri July 27
The Whiskeyjacks @ The Cobalt (Van)

Sounds Of the Underground (Gwar, Chimaira, Goatwhore, Amon Armoth, Shadows Fall etc) @ Macewan Hall (Calgary)

Tugnut, Tree Burning, Caveat @ Verns (Calgary)

Sat July 28
The Excessives, Gudenpist, The Likely Rads, Seven Deadly Grins @ The Cobalt (Van)

Disaster Daze 2007!!! The Manipulators, The Pack, Powell Street Slim @ Cottage Bistro - All Ages (Van)

Somastate @ The Pic Pub (Van)

Sounds Of the Underground (Gwar, Chimaira, Goatwhore, Amon Armoth, Shadows Fall etc) @ Shaw Conference CTR (Edmonton)

Trophy Wives Final Show w/ The Ostrich @ Castle Pub (Calgary)

Divinity (CD Release) , Nebucadnezzer, Exit Strategy @ The Underground (Calgary)

Sun July 29
ROGER'S PICNIC feat The Roots, Bedouin Soundclash, Bad Brains, Little Brother, Apostle of Hustle, more. Historic Fort York, 100 Garrison 3pm (Toronto).

Wed Aug 1
Have Heart, Rise and Fall, Sinking Ships, Set Foot @ Video- In Studios - All Ages (Van)

Thurs August 2
INCUBUS @ Molson Amphitheatre

Fri August 3
All-ages hardcore! Vicious Cycle @ James Bay Community Centre 8pm (Vic)

Fri August 10
SpreadEagle, Grass City, Lions In The Street, Crop Circle @ The Lamplighter (Van)

Sat Aug 11
The Rebel Spell , VALS, P.A.W.N.S. @ The Cobalt (Van)

Los Furios, The EliXXKirs, The Special Guests @ The Lamplighter (Van)

Vans Warped Tour feat Unseen, Tiger Army, Bad Religion - Park Place - Barrie Ontario

Fri August 17
The Ripcord, Alcoholic White Trash, Rockets Away @ The Cobalt (Van)

Divinity (CD Release), Acantha @ Rendezvous (Edmonton)

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THE MARIJUANA DIARIES

NOTE TO SELF: SHOULDN'T EAT SMALL BLUE SQUARES OF PAPER

by Dick Awl

Nothing seemed to be happening. I dug out a nickel bag of Columbo-red a real sticky bud Spilferd's sister had given me, saying that some guy had given it to her, she figured he was hoping to get into her pants. "When he comes to collect I'll send him down to you" she said, as she handed me the bag. I twisted up two fatties and still nothing seemed to be happening. While, I had no idea what to expect should be happening. I thought at least something should. I began to feel twitchy and antsy, so I went for a walk, thinking about getting out to see Spike while I strolled absentmindedly to a park bench looking out over the water. I remember sitting down, lighting up one of the gagers, and then he was there.

"You need a light?" he leaned forward with a lit lighter.

"I" I said, as a unlit joint fell on my lap, "I guess so." I stuck the joint back in my mouth and dragged on the flame lighting it up. It's thick rich smoke heavy with throat grabbing sinus-tickling sweetness made me snort while I held my breath. With each snort I saw the sky light up in a fantastic array of colours. I hadn't paid much attention to my company on the park bench, until his hand reached out for the joint, and my eyes focused on the face behind the reaching hand, "You're Elvis!"

"Shhh, shit, do you want everyone to know?" He looked about nervously, "I've changed my name to Melvino. I think it has a certain ring to it don't you?"

"I'm not sure, I mean everyone knows you as Elvis!" I watched him carefully, it had to be some sort of trick. Elvis wouldn't be sitting on a park bench smoking Columbo, there was something wrong, but I didn't know what.

"I've grown tired of fame, so I am becoming Melvino and my new job is to sculpture hairdos." "Hairdos?"

"Oh, yes, hairdos. You know I could do wonders with that mop of yours. Make you stand out from the crowd. You know what they say, a finely coiffed head is a head of the game." Melvino leaned forward in an almost whispering voice and said "I'm going to fake my death and move to Trailsend, Alberta and open up a hairdressing saloon, my real passion in life." He smiled at me as he stood to leave. "Remember, to follow your passions." He walked away with his back turned towards me. I called out to him, "wait, where's my joint?" He turned around and it wasn't Elvis anymore, it was somebody I didn't know. He opened his mouth to speak and vomited beside my head. I soon realized I was lying sideways on the floor of a drunk tank. I could taste Columbo in my mouth and even found small flakes of bud wedged between a couple of teeth. I felt like crap.

A guard came in and opened the cell door. "Spike Le-Roache", he called out. No-one moved. "Spike Le-Roache, time to go home now." Still no-one moved, so I did.

"Over here!" said. The guard ushered me out of the drunk tank down a corridor and stood me in front of a meshed covered window. "Here's your stuff, sign and ta ta. I just hope it was worth it to you Mr. Le-Roache, drinking wine and howling at the moon. Your buddies are staying here for a few more hours. You could call them regulars here, but you? Stay on your side of the tracks Mr. Le-Roache and please leave these guys alone."

I left, not knowing what I had done. I shoved my hands into my pockets and fished out the sheet of paper Marvin had given me. I could hear Marvin's voice echoing in my head "if you fuck these up...". I swallowed hard. I wanted to see Spike more than ever now.

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- Wednesday July 11th

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Softcore Comedy - Join Aubrey Tenant and Paul Anthony every 1st and 3rd Tuesday of the month at the Cobalt (917 Main St.) for some of the best stand-up, sketch, improv, burlesque and musical comedy this city has to offer. www.myspace.com/cobaltcomedy

Evil Bastard's Karaoke Experience - Evil Bastard hosts the city's latest karaoke night every Tuesday at Pub 340. www.myspace.com/evilbastard39skaraokeexperience

www.NewAgeVaudeville.com

Scaryoke - Join Chi Pig every Thursday and wendy thirteen every Sunday for the city's most infamous karaoke night. The Cobalt (917 Main St.) www.thecobalt.net

Spartacus books, Vancouver's non-profit, collectively-run, radical bookstore and infoshop, is having a Summer Sale. 10% off all new books. 30% to 90% off all used books. A free kids' book for every kid who comes in. June 15th to 22nd. 319 West Hastings Street. 604.688.6138. www.spartacusbooks.org.

Vancouver Zombie Walk - Sunday August 19th 2007 - Meet at Vancouver Art Gallery near dusk.

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CONTEST ENDS JUNE 24TH 2007
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HOROSCOPES - JUNE & JULY

Aries



To heck with hesitation born of nagging ethical concerns or common sense. The first 3 weeks of June are made for taking significant steps to realize your dreams. Around the Full Moon June 19th you can connect to important ideas and the interesting people who inspire them. Grab hold of the Love you find because it doesn't get much better than this. At the end of June don't waste the chance to create happiness in your career. Mid-July trust your intuition in order to connect to the right people. At the end of July pretend you are as broke as you really are.

Taurus



Set priorities: business, fun, self-expression, or travel. Flames on your truck or the trip to Reno? The first three weeks of June are very positive for enhancing security, finding sincerity, and projecting confidence. Use this to create career growth. With the Full Moon June 19th you can balance the budget or spur business growth. Mars moves into Taurus June 24th lending you drive and vitality for 5 weeks. You use this to beautify your home and make yourself more comfortable. One way to do this is have an attractive f--- buddy around. Solve career concerns the end of July.

Gemini



Happy Birthday Gemini! Romance flourishes in early June and around the 19th. This is a busy and constructive time socially. Connecting to like-minded others, promoting creative ideas, publishing are where growth happens. Career tensions continue, but look to make changes mid-July or September. Mid-June to mid-July Mercury retrograde makes keeping organized extra impossible. Pare down on the obligations. Late June into July focus on you and your own needs, such as paying bills. People don't get it the last week of July. Give up trying to convince others or DIY.

Cancer



June begins with job stress. Keep up appearances. From June 10th you can get on a constructive tear in business, career and financial matters, which lasts for two money grubbing weeks. Late June and into July is some "me" time when you can enjoy some companionship and a vacation. Into the third week of July your charm attracts new friends. From July 23rd, though, hang on to your cash and reputation, when someone tries to play you for a sucker.

Leo



Get social; get connected in your community at the beginning of June. You attract admirers. Want to have a more serious relationship? It is all up to you, through the 2nd and 3rd weeks of June. After the Sun enters Cancer on Summer Solstice June 21st you loose your grip for a month or so. Go with the flow, because you are not in control of your life, now. This will be OK, the first week of July you attract romance. The second week you have premonitions. Then focus on money. Job stress waits for you the last week of July.

Virgo



You are all empowered through the first 3 weeks of June. Develop your career and community role. Confidence and personal power is up. You can create a vision of improved health and efficiency and make a solid start towards improving your life. Changes are brewing in home and family life. Go with the flow and adapt through the first week of July. You have got to get out and socialize through the first 3 weeks of July. You will find creative inspiration and romantic prospects. Beware of backsliding or a relapse as July ends.

Libra



The start of June you want to be heard, learn, and be out there. Be sure you aren't so far gone that you neglect work obligations or your health. Mid-June holds fun and frolic. By the third week some particular frolicking is turning into a relationship. Bring your enthusiasm into creative projects and romance and you can realize some wishes. In July build consensus and teamwork. Maybe you don't have to do it all yourself. You are recreating your career and reputation, so this is no time to be shy or reticent. You can't tell people what to think.

Scorpio



Feel the power surge through you, Scorpio. June is for building your confidence, sex appeal, credit, and resources. Use this enhancement of your say-so to get your way at home and at work. Oh and see that it is not you taking financial risk. Your income boost is based upon your past efforts, not a gamble. July brings a vacation or get-away. Be open to meeting interesting new people. The last week of July you will want to connect to these new people, because family and established partners will be pissing you off.

Sagittarius



This June there is all kinds of action in your life. Your enthusiasm and vitality are way up and you should use this energy to up the sincerity and intimacy in your closest relationships. Express what you need and you will get it. Creative projects can be developed, which will have a lasting impact. July is about enhancing your confidence and credit. Find a backer or a f--- buddy. You are expanding your comfort zone. The last week of July maintain basic work and health obligations.

Capricorn



June is about making changes in your work situation or health condition. Clarity comes to you about how you need to change things. The variable is whether you have the gumption to make significant changes or not. Go deeper to find your inner strength. You won't find security in the opinions or evaluations of others. So now that you are feeling a bit better about your self in July, make sure that you are getting good stuff from close relationships. The first week of July can be really hot and I'm not talking about the weather. Make an effort to keep the good stuff coming.

Aquarius



You are supposed to enjoy these next two months. Plan some recreation. Romance and creative projects soar. Stresses that have been plaguing you for the past year in close relationships can be relieved, by a change in approach. Make big decisions, please. Stop trying to make a point. What do you want to be: right or happy? July brings opportunities to catch up on job duties and institute a health regimen that keeps your energy up. The second week of July, grab hold of social, sexual, and financial prizes. July's last week deal with family problems with a cool head.

Pisces



You feel impelled to make changes around your home and family situation. Fine, as long as you are opening up to new ideas and challenges, rather than closing your self off. Pisceans need stimulation to prevent stagnation. It is all coming together for you in career, work, and finances. Maintain your poise as some destiny happens. This is a good year for career transformation and you know that you shouldn't plan too much. July bring lots of creative and romantic fun. Meaning and significance are inherent and unavoidable. Therefore, play and try to be shallow.

David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.

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